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ABSTRACT

An attempt to add substance to history, the curriculum guide for grades 7-8 presents in 12 culture guides information on American Indians for teachers to use as supplement materials to social studies texts. Each culture guide is accompanied with a teacher guide offering activities or discussion/quiz questions. Topics of culture guides encompass stereotypes of American Indians, origins of the people, culture areas in geography (Northeast, Southeast, Plains/Prairies, Southwest, Pacific Northwest, and Far North), culture area maps and overviews, tribes, government, subsistence (housing, food, clothing, and transportation), language, philosophy, oral literature, art, and the present. Additional information provided includes: a list of places to go on field trips, a historical timeline from 15,000 B.C. to the present, culture comparison chart form, a map to study the Western Movement, and a list of 70 Indian-subject films that have been approved by various Indian Education Parent Committees. (ERB)

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THE AMERICAN INDIAN SOCIAL STUDIES CURRICULUM ACTIVITY GUIDE

GRADES 7-8

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Coos County Indian Education Coordination Program
(Title IV, Part B, Office of Indian Education, ED)
Coos County Education Service District
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Coos Bay, Oregon 97420

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This volume is kindly dedicated
to our elders
who kept the traditions.

Esther Stutzman

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Developed By:

Coos County Indian Education Coordination Program*
(Title IV, Part B, Office of Indian Education, ED)
Coos County Education Service District
1350 Teakwood
Coos Bay, Oregon 97420

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INDIAN EDUCATION

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FOREWORD

Concepts and ideas about American Indians are formed in early childhood. Those concepts are either reinforced or replaced as the children grow older. Despite the teachings and attitudes at home, children are influenced by T.V. and movies....and these Hollywood images are impressive! Children see fierce, bloodthirsty Indian warriors dressed in colorful attire, riding horseback to attack a fort. Of course, that's the image that remains in the minds of children because it's exciting and adventurous.

Those of us who work in Indian Education Programs see the destructive results of Hollywood sterotyping, and the sad fact is that books and textbooks reinforce the ideas by using inaccurate information also.

In formulating the American Indian Curriculum Guide for Social Studies 7-8, we have attempted to show methods to 'unlearn' the sterotype. With the use of hand-out Culture Guides for students and Teacher Guides we have addressed some major aspects of Indian culture. We hope it will serve well as supplementary curriculum during U.S. or World History classes.

We should all be aware of history's inaccuracies by replacing them with facts. In this manner, we can form a broad base of learning that will not promote further misunderstandings of culture.

Jim Thornton
Indian Education Coordinator
Coos County ESD/WRIBA
Spring 1982

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"If the very old will remember...

the very young will listen" CHIEF DAN GEORGE

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School of Education Oregon State University Corvallis, Oregon 97331

The American Indian Activity Guide is the creation of Indians and Indian educators on the south coast of Oregon. The conceptual and developmental work was done by Esther M. Stutzman, Curriculum Developer for Indian Education, Coos County Education Service District, Coos Bay, Oregon.

The guide is a unique and authentic contribution to the improvement of social studies education, especially at the elementary-school level, since it complements and supplements existing information now available in nationally-published textbooks. Even more importantly, Indian people including the author, are making authentic information and activities available to children and youth in efficient curriculum format which will surely enhance the effectiveness of teachers and students.

The author is uniquely qualified for the task of developing the guide. She is an Indian educator, a student of Indian history and culture, an author, a museum curator, and a valued member of the Indian and non-Indian communities of the State of Oregon. It is my pleasure to serve as her academic advisor as she continues to distinguish herself as a student in higher education. I endorse this guide and recommend it to teachers and students of American Indian history and culture.

Sincerely,

Darrel Wood

Dr. Darrel Wood
School of Education

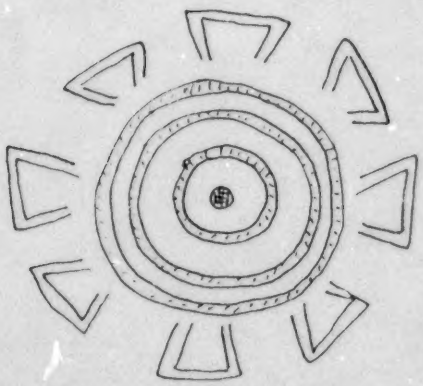
April, 1981

"NOT JUST A CHAPTER"

The 'Winning of the West' has always been a fascinating area of study. The excitement of the frontier and the unknown draws people to read and research about the days of long ago. Unfortunately, a rich area of study has too often been assigned only a short chapter in history..... the chapter entitled "The Indians."

The American Indian has been portrayed in history books as a 'problem' or a barrier to the development of the frontier. In most cases, the Indian culture is given a rapid and generalized overview with a few paragraphs noting the great battles of the Plains. This oversight leaves the students with a stereotype that omits the real appreciation of a variety of cultures thousands of years old.

This curriculum guide will attempt to add substance to history by providing information and activities that students and teachers can use as a supplement to social studies texts.



Sun Design

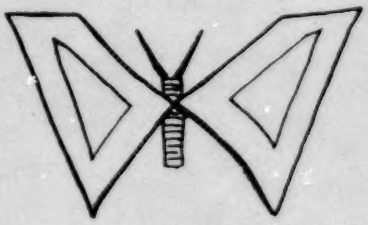
This guide has been designed so that teachers may use each *Culture Guide* as a hand-out. Multiple copies are encouraged so that each student will have a supplement to the regular textbook.

Accompanying each *Culture Guide* is a *Teacher Guide* with suggested activities or discussion/quiz questions.

In addition, social studies text reviews have been included so that teachers may benefit from the knowledge of 'good' or 'not-so-good' content. Specifically, the chapters concerning Indian history and culture have been reviewed and rated according to accuracy.

The fold-out map that serves as a back cover may be useful as an addition to a study of Western Movement. Within the guide is also a series of culture area maps that show major tribal groups. Any and all of this information may be copied for classroom use.

A film list is also included. These are Indian-subject films that have been approved by various Indian Education Parent Committees. The list also has a 'suggested use' for each film.



BASKETRY DESIGN

Last, but not least..... there is an evaluation form in the back. Please fill it out when you complete your study using this guide. It will help us to produce more curriculum in the future.

SOCIAL STUDIES TEXT REVIEWS

The following Social Studies textbook reviews are from the Junior High and Middle Schools on the Oregon coast. Many Social Studies classes in these grades do not have Indian-related content...classes such as Geography, Eastern Hemisphere History or World History. However, it is encouraged to include a section of Indian studies as an important contribution to present day cultures.

Texts were reviewed for accuracy and quality of Indian subject material. In additon, when applicable, comments from the 1979 Oregon Indian Textbook Review Project (OITRP)* have been included.

AMERICA! AMERICA! Scott Foresman (1977)
The American Indian is treated as a thing of the past..a vanished race. Although the descriptions of the cultures are generally accurate, many pieces of misinformation are given..."no organized government" ..."very religious people" ...Indians tell 'folk tales.'
OITRP Comments: Unacceptable because of the treatment of Indians as people who once lived here but no longer do.

AMERICA, IT'S PEOPLE AND VALUES Harcourt Brace (1979)
The text states that only three American Indian (?) cultures were advanced enough to be called 'civilizations'...Aztec, Maya, Inca. In addition, it appears that the text is judging who is civilized by modern day guidelines. Indian technology is considered 'simple' and uninventive.
OITRP Comments: Unacceptable due to the omission of important historical events. (as they relate to Indians)

*Pacific Northwest Indian Reading & Language Development Program in conjunction with the Oregon Commission on Indian Services and the Oregon Indian Education Assn.

CULTURES American Book Social Studies (1979)
A good, general view of selected Indian cultures. It is suggested that any additional material be used to enhance the information given.
OITRP Comments: not reviewed

DISCOVERING OUR WORLD'S HISTORY American Book Company (1964)
This is primarily a world history book, however, Chapter 13 is devoted to 'American Indians'...in Central and South America. A few brief sentences mention North American Indians in passing. The text calls Indian technology 'simple' and judges the degree of civilizations by today's standards. The timelines fail to mention that cultures in America were already developing at the earliest point in time the book mentions.
OITRP Comments: not reviewed

FREEDOM'S TRAIL Houghton Mifflin (1979)
The text is very oversimplified in most aspects of Indian history and culture. Points that are made are very brief and seldom followed through with supportive information. Many historical events are left 'dangling.' Contains useful information if supported with additional information.
OITRP Comments: Unacceptable because it leaves the reader with the impression that the Indian people have not had a major impact upon the development of the nation.

THE GRAND EXPERIMENT: THE CALL OF FREEDOM Rand McNalley (1978)
One of the better Social Studies texts. Offers a very detailed and historically accurate view of Indian cultures and events leading to the present.
OITRP Comments: Acceptable because of the unbiased, positive and accurate picture of the heritage and contributions of the Native American to the history of our nation.

PEOPLE AND OUR COUNTRY Risjord & Haywoode (1978)
Much misinformation, stereotypes and inaccurate statements in this text. On the other hand, it does make some very positive comments about life before the coming of the Europeans. Because of the multitude of inaccurate details and omission of important facts, it is not a valuable resource for Indian studies.
OITRP Comments: Unacceptable because the book does not include enough information about the Native American time period.

PACIFIC NORTHWEST
FISH DESIGN

STEREOTYPES

Thanks to the media, the American Indian has been given an image that seldom, if ever, resembles the real people. Indian communities, and especially Indian parents are concerned that the distorted and false image of the tribes is being accepted as fact. Despite many attempts to persuade Hollywood to present a true picture of Indian life, change is coming very slowly. Although most movies being made now are more authentic than in the past, there are still a multitude of innacuracies.

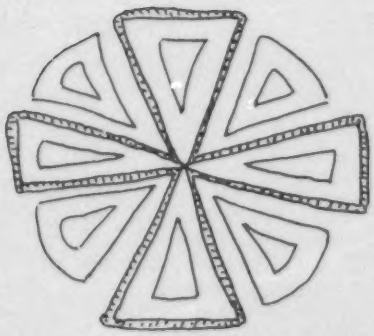
Kids are so influenced by movies and T.V. We, then, as parents and educators must make sure that no matter what the subject, it be presented as accurately....and the media can be accurate and entertaining.

In the classroom, the following activities and discussion questions may help to 'unlearn' the stereotype of the Indian.

1. Make a list of 'favorite' Indian-subject movies. These may include:
   -"Windwalker" -"Winterhawk"
   -"Lone Ranger" -"Man Called Horse"
   -"Little Big Man" -"Billy Jack"
2. Ask why each movie was well-liked. List the reasons.
3. For each movie, get the class opinion if it was real or phony....and why.
4. View all or part of films,"Images of Indians" (5 parts, F2590-2594).
   After viewing, ask the class to re-evaluate the earlier list.

QUESTIONS FOR QUIZ OR DISCUSSION

1. Were you aware that Hollywood distorts Indian history and way of life?
2. Which of the movies mentioned in "Images of Indians" have you seen?
3. Do you have a different opinion of 'cowboy and Indian' movies now?
4. Why do you think that Hollywood has made the Indians into fierce, 'savage' warriors?
5. What could we do to prevent the media from showing obviously inaccurate movies?



Beadwork Design

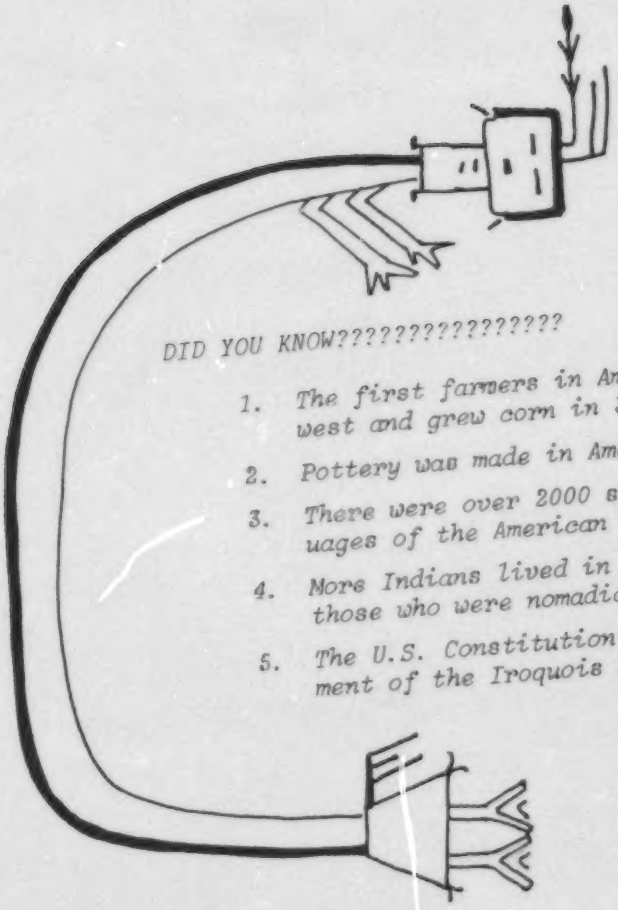
STEREOTYPES

No, a *stereotype* is not an eight-track you can write a letter on. A stereotype is a very dangerous thing because it influences the way we think about other people. A stereotype is a generalization of how things are. You've heard them: they use the word "all" despite many differences... all Indians live in tipis. When we say "all", we group people together just as if all people came out of the same mold. It then, gives us a very one-sided and narrow view of other human beings... the way that some people stereotype "all" kids as unruly and disrespectful.

Similarly, American Indians have been tagged as all the same. Talk to a Tlingit from the Northwest Coast or an Apache from Arizona and they will laugh when you say that all Indians live in tipis. The culture of the American Indian is so varied that even within a few miles of each other, tribes may have lived different lifestyles.

NAVAJO RUG DESIGN

Hollywood and T.V. have been the biggest culprits in stereotyping Indians. Instead of portraying Indians as having a variety of lifestyles, Hollywood has picked out the most exciting and adventurous people of the Plains and more or less said, "Okay, American audiences, this is how Indians lived." Of course, the main reason movies are made is to make money. How better to get people to go to movies than to show battles, fight scenes, thievery, blood and murderous "savages" on the rampage. Sure, it's exciting but for the most part, IT ISN'T TRUE. You're being put on and unconsciously, this is the image of Indians that you remember.



DID YOU KNOW???????????????

1. The first farmers in America were in the southwest and grew corn in 3500 B.C.
2. Pottery was made in America as early as 2500 B.C.
3. There were over 2000 separate and distinct languages of the American Indian.
4. More Indians lived in permanent villages than those who were nomadic.
5. The U.S. Constitution is based on the government of the Iroquois League?

NAVAJO SANDPAINTING

UNLEARNING STEREOTYPES

There's a lot of words that have crawled into our everyday speech that, to most Indian people are really rather insulting. Other words or phrases are simply inaccurate or used wrong. Here are some examples:

1. Squaw

   Very insulting. Too often, it's used as a put-down. An Indian female should be called a woman or girl.

2. Buck

   Same problem. Indian men are Indian men.

3. "-Ugh"

   Indians have never said this. Hollywood invented the word.

4. "-Um"

   Words like "see-um" or "cut-um off at pass" are what movie Indians say. Indians don't use "um" after words. Thanks, Hollywood.

5. "How"

   Hollywood again. Northwest Indians may say "Kla-How-Ya" in Chinook Jargon but never just "how".

6. Indian Princess

   This is a term used for royalty. In order to be a princess the father has to be a king. Indians had no Kings. Now, it's used as an honorary word, but before the white man, there was no such thing.

7. Sit like an Indian

   All people of all races sit like this, not just Indians.

8. Scalping

   Before the colonists came, scalping was not common among Indians. The colonists paid a bounty for Indian scalps to assure the hunters had killed the Indians and therefore freed the land for settlement. Later, Indians began taking scalps as a form of retribution.

9. War Whoop

Indian people did not make a "war whoop" as it is commonly done - touching the hand to the mouth and making a sound like a siren. The Indian people in battle gave short loud cries in order to unnerve the enemy. The sound was also one of joy such as the modern "Yipee".

10. "Indian-giver"

This has always been used to mean a person will take back what has been given. How this phrase came about is unknown, considering the fact that the Indian people historically have not been in a position to "reclaim" what was given away. Use of this phrase is also offensive to Indian people.

11. Speak Indian

There is no such language as "Indian". There are over 2000 distinct and different languages among Indian people (even in Coos County, three dialects existed, unintelligible from each other). Properly, it is stated - "Speak an Indian language".

PREHISTORIC ROCK PAINTING
NEW MEXICO

THE ORIGINS OF THE PEOPLE

Today, we tend to rely heavily on scientific theory and modern research methods. For several years, scientists have been formulating theories about how people came to North America. Among the most common are:

-By way of the Bering Land Bridge

-By boat from Asia or the Pacific Islands

Archaeological investigations have shown presence in North America as long as 40,000 years ago. Some sites have given evidence even older than that, but have not been entirely accepted as fact.

Indian people have their own 'theories' about the presence of tribes in this country. Most storytellers relate a history void of migrations, sailing or other means to come to a 'new world.' Some tribes recall travelling from one part of this country to another, but not from a foreign land.

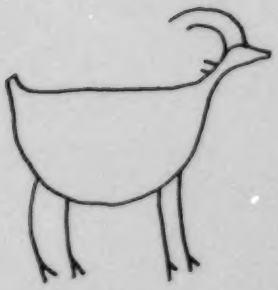
Because the Indian beliefs are so directly tied to the earth, the origins are a part of the religion/philosophy of many tribes. Indians will say that tribes originated right here in North America.

In order to understand that there are different philosophies concerning the origins of people in North America, the following suggested discussion guide may be used in the class.

1. View the films "Archaeological Dating: Retracing Time" (F2135) and "Indians of the Americas" (F1583).
2. Discuss the methods used to scientifically date an archaeological site.
3. Discuss other possibilities of migration according to scientific theories that the class has heard.

QUESTIONS FOR QUIZ OR DISCUSSION

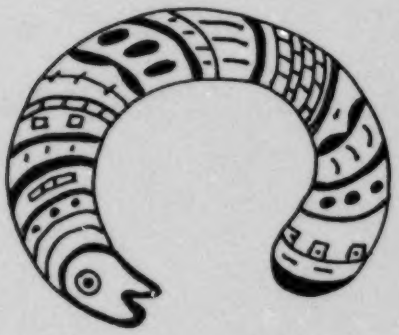
1. What is the most common theory of how people got to North America?
2. How else could people have come to North America?
3. Scientists have estimated man's entrance into North America at what time in history?
4. What type of 'extinct' animals did the Indians hunt on the Plains thousands of years ago?
5. What theory do Indian people have of how they reached North America?
6. How would life have been different in North America 40,000 years ago?



ROCK PAINTING
ARIZONA

THE ORIGINS OF THE PEOPLE

The science and history books are full of theories about how Indians got to North America. The most common explanation is that migrating tribes crossed a land bridge from Asia to Alaska between 10,000 and 40,000 B.C. From there, the tribes spread southward, eventually taking up residence in all parts of *the United States*. This is an accepted scientific theory, along with several others that say, for example that Indians may have come here by boat from Asia and adjacent island groups.



ESKIMO IVORY CARVING

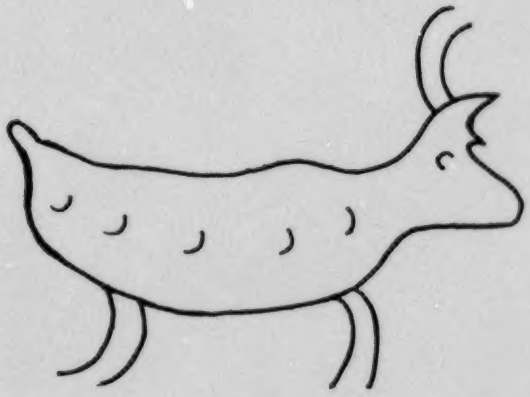
But there's another side to the story... the Indian side.

Nowhere in the histories of Indian people is it found that there was a migration across snowy stretches to a new land. Although the Indian people had no written language, events were preserved by storytelling. Some of the stories are so old that they describe events taking place when North America was inhabited by extinct animals such as the mammoth, mastadon, camel and sloth.

In almost every tribe's oral literature, there are stories of the origins of people. These stories tell how the people originated in their own homeland, using the local landmarks and place names. For example, the Coos Tribe of the Oregon coast have a story about people being created from the sand at the beach near Sunset Bay. The Muskogee tell how the people rose up from "the belly of the earth" in the Rocky mountains and went eastward to Georgia.

And so, when Indian tribes are asked how long they have lived in an area, the answer is:

"FOREVER"



ROCK PAINTING
SASKETCHEWAN

GEOGRAPHY
WHAT IS A CULTURE AREA?

In the 'old school', teachers taught that Indian culture was in 'groups.' Usually, these groups were generalized into just a few...the Woodlands, the Plains, the Southwest. Even until recently, the area of the Pacific Northwest was almost completely omitted.

Unfortunately, the grouping of culture has given a distorted impression of how Indian people live in various parts of the country. These large generalizations of culture groups sometimes greatly overlap.

It should be emphasized that North America has geographic regions that determine how people will live. The environment dictates the resources and uses of resources in each area. Too often, we see images such as a Sioux warrior paddling a birchbark canoe. When this image is thought through...birch trees were not common in Sioux territory. Another example is the Indians of the Pacific Northwest hunting buffalo. In reality, the range of the buffalo did not reach that far westward.

Each area of North America had tribes that lived differently according to environmental demands. Within each area could be a multitude of varied lifestyles but for the most part, similarities overruled the differences. These similarities could include house types, clothing, transportation, food resources or language. And just as today we use similar resources, the use varies from area to area.

The following discussion guide may help the students to understand what a culture area is.

1. What are the six major culture areas?
2. Why is the word 'area' better than 'group' ?

The following discussion guide may help the students to understand the differences in culture areas.

1. Show a culture areas map. Have the students describe what type of climate is common to each.
2. Discuss what kind of housing and resources might be used in each area and why.

QUESTIONS FOR QUIZ OR DISCUSSION

1. What are the six major culture areas?
2. Why is the word 'area' better than 'group' when describing regions of culture?
3. List some obvious inaccuracies that you have seen, i.e. Indian people using resources not available in their own area.
4. In which area would you find the most food resources?
   The least resources?

Bird Motif

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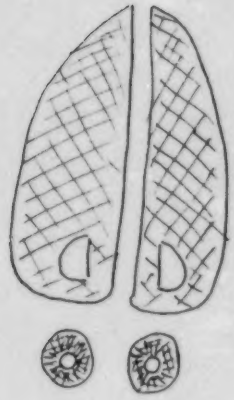
GEOGRAPHY

WHAT IS A CULTURE AREA?

Usually when we think about the word "culture" we think about fine art, music and language. In a sense that is what we mean when we say *culture areas*. Each area of Indian culture in the United States has its own arts, languages and customs that are different from each other in many ways.

Too many times, we think about Indian culture being divided into culture "groups." This sounds as if each individual in one "group" is the same. That's really not the case. In each group or "area", as it is better known, many different lifestyles developed.



Deer Symbol

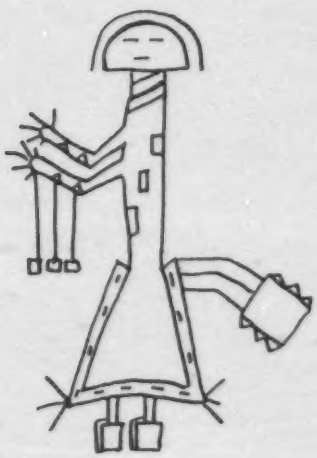
Environment played an important part in determining how people lived. The resources that are in a certain area are the ones that will be used, rather than trying to do without. The Indians of the southwest used stone and baked mud bricks for houses. They certainly couldn't live in wooden houses like the Northwest Coast people because there simply were not enough trees. Similarly, the Oregon Coastal people could not live in adobe houses because of the damp climate. So, each area developed its own method of living and each area is now known as a culture area... in other words, *people who live in a similar manner but not an identical manner <u>because</u> of the environment.*

In each area, many many different means of survival developed. Some tribal people had abundant resources (as in Northwest Coast cultures). Others were nomadic (Plains or High Desert cultures), depending on seasonal abundance in a variety of locations.

Culture areas developed that often overlapped greatly but are generally:

1. Northeast
2. Southeast
3. Plains/Prairies
4. Southwest
5. Pacific Northwest
6. Far North

The following maps will help to know where each area is.



SOUTHWEST
PAINTED FIGURE

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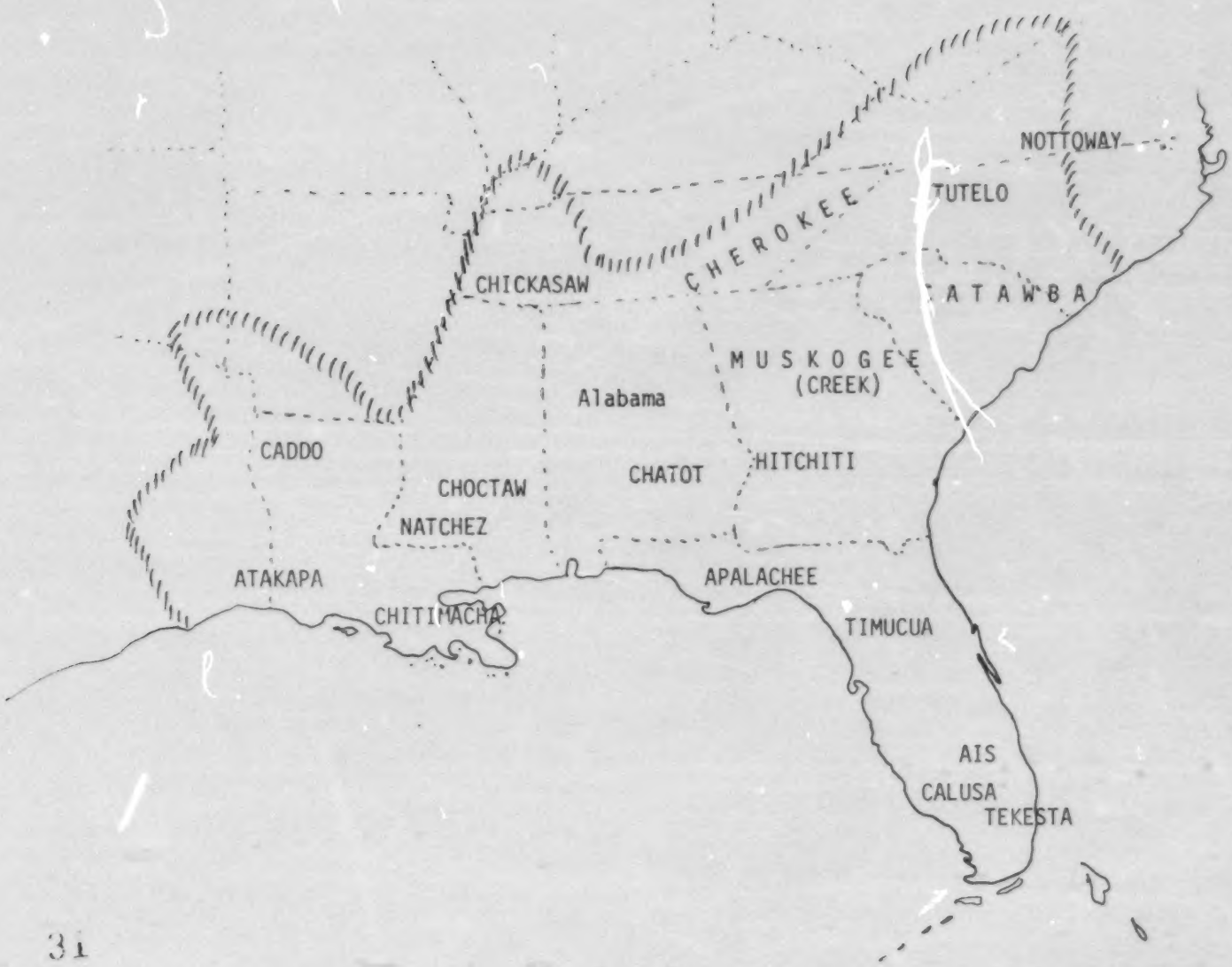
NORTHEAST

The usual mental picture of the Northeast and Great Lakes area is one of birch bark canoes and the First Thanksgiving. However the environment is diverse, causing diverse cultures to develop.

The people of the coastal areas (Maine to the Carolinas) depended heavily upon fishing and other marine subsistence. The diet was supplemented by the cultivation of corn, squash and beans. Along the mid-Atlantic coast, dugout canoes were used along the coast and waterways. The familiar Northeastern birchbark canoe was used inland and in the Great Lakes region.

The famous Iroquois League of Nations was formed in the 15th and 16th century. The government of this League was used as a model for the Albany Plan, a forerunner of the United States Constitution.

Rock Painting (Northeast)


NOTTOWAY
TUTELO
CHEROKEE
CHICKASAW
CATAWBA
MUSKOGEE
(CREEK)
Alabama
CADDO
CHOCTAW
CHATOT
HITCHITI
NATCHEZ
ATAKAPA
APALACHEE
CHITIMACHA
TIMUCUA
AIS
CALUSA
TEKESTA

31

32

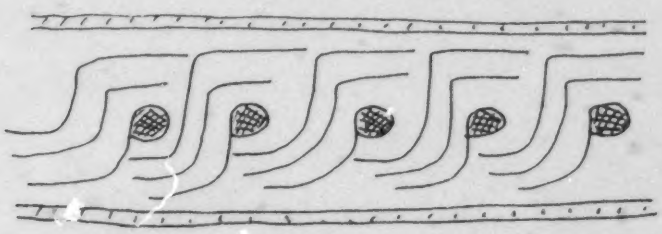
SOUTHEAST

Many times the Indian cultures of the Southeast are overlooked or generalized and grouped into other culture areas. However, within the Southeast flourished large and powerful groups such as the Creek and Cherokee.

Various forms of housing existed ranging from adobe-hut style of the early Creeks to the palmetto thatch houses of the Florida tribes.

The Seminole is one of the better known tribes of the area. This group is composed of several tribes who migrated southward to Florida. In adapting to the environment, lifestyles changed to develop into the Seminole traditions we know today.

In the present area of northern Louisiana once lived a culture known as Natchez. The people were temple builders whose architecture rivaled that of the pyramids of Central America. In contrast, the people of the Ohio and Mississippi Valleys built mound structures (Snake Effigy Mound, for example) and developed a trade system throughout the area. It was in the Southeast, on the Atlantic coast that the earliest known pottery was developed.



Pottery Design - Ohio

BLACKFOOT
ATSINA
(Gros Ventre)
ASSINIBOIN
ABSAROKA
(Crow)
HIDATSA
MANDAN
YANKTONAI
TETON
DAKOTA
(Sioux)
SANTEE
CHEYENNE
YANKTON
PONCA
OMAHA
Iowa
PAWNEE
UTE
ARAPAHO
OTO
Missouri
KANSA
GREAT BASIN
KIOWA
OSAGE
QUAPAW
COMANCHE
WICHITA
TONKAWA
LIPAN

25

PLAINS - HUNTERS

Hollywood has given the Plains an often false appearance. The "typical Plains Indian" rides a horse, lives in a tipi and hunts buffalo. This is true of some but not all of the Plains people.

Tipis were used by the non-farming Plains tribes such as the Sioux, who followed buffalo herds and needed mobility. The tipi provided a portable house for the nomadic lifestyle.

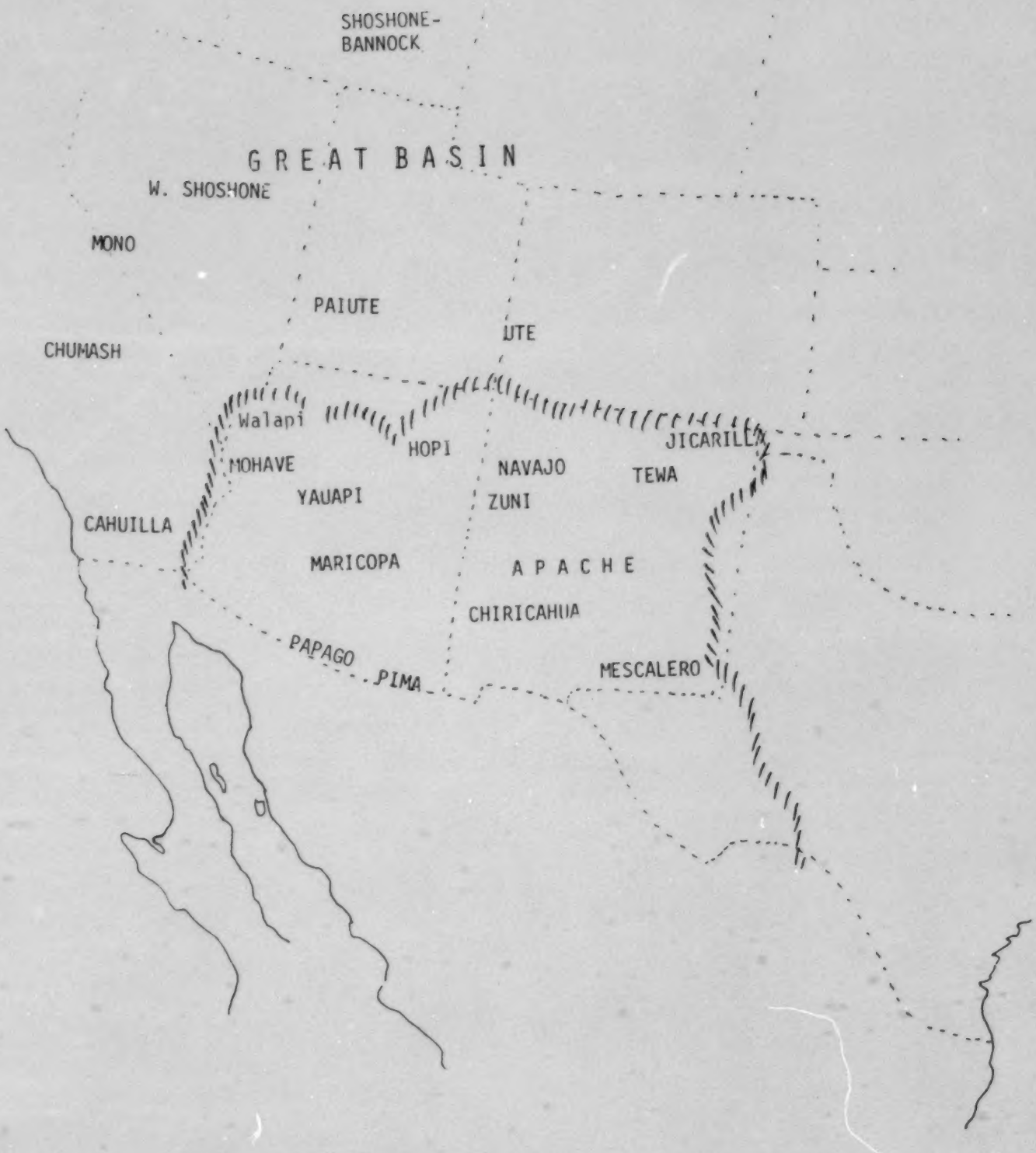
Long before white contact, the hunters of the Plains experienced considerable movement due to changing weather, disputes between tribes and food supply. Perhaps the most dramatic change occurred with the coming of the horse. The speed of the horse and ability to travel longer distances were some of the reasons for changing lifestyle of the hunters of the Plains.

Sioux Beadwork Design

PLAINS/PRAIRIE FARMERS

Despite the popular stereotype, there were more farming cultures in the Plains/Prairie areas (Eastern Plains). Many tribes such as the Mandan, lived in earth lodges. Others used sod houses, bark covered lodges and rounded houses with thatched roofs.

There was considerable agriculture and a primary crop was corn.


SHOSHONE-
BANNOCK
GREAT BASIN
W. SHOSHONE
MONO
PAIUTE
UTE
CHUMASH
Walapi
HOPI
JICARILLA
MOHAVE
NAVAJO
TEWA
YAUAPI
ZUNI
CAHUILLA
MARICOPA
APACHE
CHIRICAHUA
PAPAGO
PIMA
MESCALERO

SOUTHWEST

Early in history, the tribes of the Southwest accomplished great feats in order to survive in the often harsh environment. By 100 B.C. the *Hohokam* were developing an extensive irrigation system in order to grow crops. Those irrigation canals are the basis of many modern irrigation systems in the Southwest today.

Using the principle of "mass" for solar energy, *Anasazi* architects built high-rise adobe apartment structures from 100-400 A.D. Many Southwest pueblos still remain that were built during this same period of history. The modern architecture of the Southwest reflects the same engineering principles used by the Indian people nearly 2000 years ago. As in many other areas, a variety of housing exists. The pueblo or adobe house is perhaps the most well known. The Navajo six or eight sided hogan is also known to many people. Apache people used a rounded brush *wikiup*.

Corn has been a major crop of the Southwest since its development several thousand years ago. In the Southwest, varieties of squash and beans have also been grown for hundreds of years.

Today, the Navajo comprise the largest Indian tribe in the United States with tribal industries and reservation development programs.

SOUTHWEST DESIGN

EYAK
CHILCAT
TLINGIT
HAIDA
TSIMSHIAN
BELLA BELLA
BELLA COOLA
KWAKIUTL
NOOTKA
COWICHAN
MAKAH
KLALLAM
SKUQUAHMI
QUINAULT
CLATSOP
SPOKANE
PLATEAU
TILLAMOOK
SILETZ
UMATILLA
SIUSLAW
SALISH
LOWER UMPQUA
COOS
TAKELMA
NEZ PERCE
CHETCO
KLAMATH
TOLOWA
N. PAIUTE

PACIFIC NORTHWEST

Often, people do not realize there are so many cultures along the Pacific Coast. The most common image is of the cultures of British Columbia who were carvers of totem poles. This area has been popularized partly because of its art that is still being done today.

Along the Oregon coast, little has been emphasized about native tribes. Therefore, it is often mistakenly thought that few cultures remain. Several hundred years before the establishment of Greek city states and the writings of Homer, the Indians of the southern Oregon coast were living a well-developed tribal life.

There were no tipis along the coastline. Houses of cedar planks were built. Out of the cedar also came transportation... the dugout canoe.

Fishing was a major source of food along the coasts and gardens were not developed because of the wide variety of wild foods.

The Indian Removal Policy of the 1850's placed coastal tribes on reservations where much of the culture practices were forbidden. Because of this, many tribes have lost important traditions and are presently seeking to reconstruct tribal life.

WOODCARVING DESIGN

NORTH
ALASKAN
ESKIMO
KAVIAGMIUT
KOTZEBUE
ESKIMO
ARCTIC
KUSWOGMIUT
KOYUKON
TOGIAGMIUT
INGALIK
TANANA
UNALASKA
ALEUT
KUTCHIN
TANAINA
SUB-
ARCTIC
AGLEMIUT
KANIAGMIUT
CHUGACHIGMIUT
ATNA
HAN
TUTCHONE

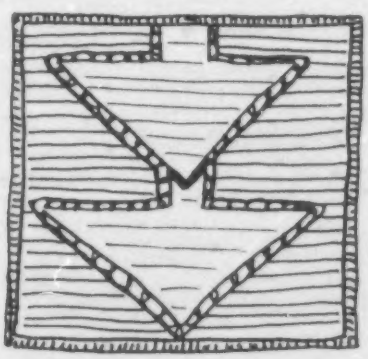
FAR NORTH

Cultures of Alsaka and the Arctic are often misunderstood as being simply "Eskimo". The Eskimo people, more properly called *Inuit*, live in the barren regions farthest to the north in the harsh environment of sub-zero temperatures. In this area, the familiar igloo and dog sled are commonly used.

To the south of the Alaskan area live a variety of cultures that do not typify the Eskimo way of life.

Cultures such as the Aleut constructed earthen pit houses for year-round use and were not users of igloos. Nor do all Alaskan people use dog sleds. Whale hunting is done by a few groups but others depend on land animals as well as marine resources.

The geography and environment of the Far North are both so diverse that many lifestyles developed depending upon land usage and availability of resources.



ESKIMO PAINTED DESIGN

"TRIBES" . . . WHAT ARE THEY?

If most people are asked to name ten American Indian tribes, it would require a lot of thinking. Some are quite common (thanks to the media)....the Apache, Sioux, Cherokee, etc. These names denote a very large 'group' of people who may share many things in common.

Usually, a 'tribe' shares the same language family, but not necessarily the same language. Other characteristics may be the same such as location or a common ancestry.

Indian tribes are well-defined orders of families, clans and households. A person may be a member of a certain tribe but in order to fully identify himself, there may be other names associated with the tribal name. The multiple-name of a tribal member defines more exactly where the individual fits into the society. For example, a person may be of the Hanis Coos, Owl Clan, Medicine tree household.

The following are some ideas to discuss concerning Indian tribes.

1. View the film "More Than Bows and Arrows", part 1 and 2 (F2504 & 2505).
2. Discuss the wide variety of lifestyles among the various tribes mentioned. Note that this also ties in with the study of culture areas.
3. Ask the class to list as many tribes as they can. For extra credit, have the class research major groupings or families in each tribe.

QUESTIONS FOR QUIZ OR DISCUSSION

1. Name at least ten tribes in North America.
2. What types of things do tribes share that may 'group' them as tribes?
3. Why would multiple names of a tribal member be used when talking to a stranger?
4. What is a tribe?

Northeastern Design

"Tribes" . . . What are they?

A tribe is described as a group of people (here we go again with the word, "group"). But it really goes further than that.

The word "tribe" usually means people who share many things in common, such as:

1. Ancestry
2. Customs, manners
3. Basic language forms
4. Location

However, a tribe does not necessarily have <u>everything</u> in common. Many tribes may have linguistic differences, or houses and hunting methods that are not all the same, and so, the word tribe must be sometimes broken down to identify exactly where members fit into the general category. Many tribes can be broken down as follows:

Tribe

Language Group

Village

Clan

Family

Household

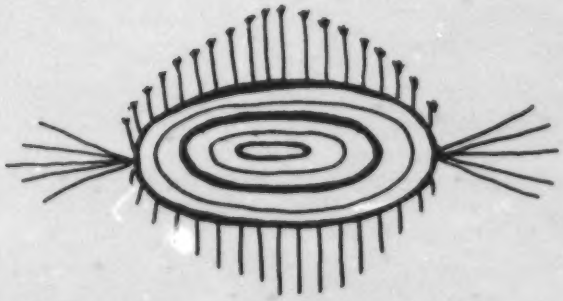
CARVED BONE PENDANT
NORTHWEST COAST

Some tribes use two names to identify themselves. We can see those differences in some examples:

Hunkpapa - Sioux	Chiricahua - Apache	Hanis - Coos
Rosebud - Siuox	Mescalero - Apache	Miluk - Coos

Although each tribal member is Sioux or Apache or Coos, each further defines the name to identify the area.

Again with the old word STEREOTYPE: We should know that tribes share many things in common but often not all people in that tribe live the same. And to say that <u>all</u> members of a tribe do things a certain way could be in error.



BASKETRY DESIGN
KLIKITAT

GOVERNMENT

The government of the American Indian is very complex. Again, as with other tribal ways of life, the structure of government and law varies from area to area. Unfortunately, the only glimpse most people see of Indian law is the Hollywood version.

For Indian people, laws were necessary in order to insure harmony and peace among the individuals. Often, laws were strict and unyielding and used violators as examples of misconduct. With the knowledge of a severe punishment that would shame an individual for a lifetime, violators were few and people would think twice before breaking a tribal law.

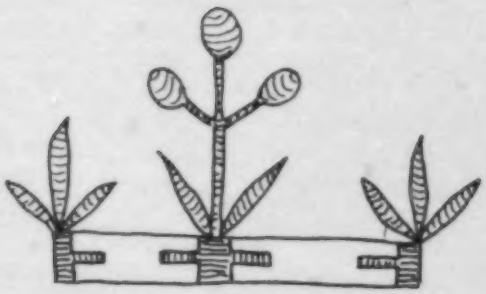
On the other hand, Indian law was a complex of rules that afforded members individuality and freedom without restriction as long as members respected the laws. Tribes and groups were governed by a Council that gave direction and advice for the good of the tribe. A Council may have many 'chiefs', each with a specialty of expertise that added to the overall welfare of the tribe.

After reading the following Student Activity Page, the following activities or discussion may help the class to better understand tribal government.

1. View the film, "The Peach Gang"(F2500 & 2501). Compare the differences between the Colonial type of 'justice' and that which is expressed by the Indian people.
2. Discuss why a severe punishment (cutting off a finger for stealing; cutting or 'branding' the nose for lying) would deter offenders in a tribal society.
3. Discuss the advantages/disadvantages of a Council with no 'ultimate' leader.

QUESTIONS FOR QUIZ OR DISCUSSION

1. How is Indian government different from that of the present-day United States?
2. How is the government the same?
3. What group of tribes in the East were a Confederation that rose to power about 1600?
4. What contribution did the Iroquios League make to the formation of the government of the United States?
5. How did the concept of a 'chief' come about?



Porcupine Quillwork Design

GOVERNMENT

First of all, we should clear up a few misconceptions about the word, "Chief". The structure of most Indian tribal governments did not allow for a single ultimate chief as we know it today.

The majority of tribes relied on a form of government that was based upon a very democratic system. Councils were established that ranged in size from only a few leaders to several dozen. These councils were considered the "government" of the tribes. In most cases, councils were made up of elders and other wise people who were chosen for the position because of certain skills and knowledge. In some tribes, the council and leadership positions were inherited from generation to generation.

Raven Design

A council directed the tribal groups in aspects that were important for survival. Although no one person was the ultimate leader in most cases, tribes and spokesmen could carry the council's wishes. The tribes often had many "chiefs", each with a certain duty or knowledge to share with the people.

When the Europeans came to North America, they brought with them the concept of one ultimate ruler... a king, an emperor, etc. During the time of western treaty negotiations, it was necessary for an Indian representative to "sign on the dotted line". This representative, although often just one of the spokesmen, was designated a "chief" on the treaties. Since that time, the concept of one ultimate leader among Indian tribes has been established.

Probably the most famous government structure among the Indian tribes is the League of the Iroquois. Several tribes in the north-

east formed this league about 1600. The original five tribes were the Mohawk, Oneida, Cayuga, Seneca and Huron. About 100 years later the Onandaga joined to make the sixth member of the League. As a powerful force, the League held dominance over the northeast from the coastline westward to the Great Lakes. Because the league was democratic in structure, it was carefully looked at by the early colonists who wished to form a government different from that of the Old World.

The Iroquois League was composed of several representatives from each tribal group. These representatives would come together several times a year to discuss business and to solve problems that may have arisen. The entire League voted on matters of importance and each member was held to take the decision back to his own tribal group.

When Benjamin Franklin and other Colonial leaders began formulating the Albany Plan, the forerunner of the Constitution, they took many ideas from the structure of the Iroquois League. Franklin met with leaders so that they could explain how the League worked over such a vast area. Franklin was impressed enough to base the Albany Plan on the idea of democratic and representative government of the Iroquois.

The rapid movement of the Colonies and settlers soon caused conflict between the Iroquois and the white man. Demand for land was great on the part of the settlers and the tribes were forced to move. Within a few years of the establishment of the Colonial government, pressures began splitting the League apart and by the time of the signing of the Declaration of Independence, the League was nearly powerless.

Northeastern
Embroidery Design

SUBSISTENCE

The following four units concern subsistence and the way in which Indian people provide for methods of survival. Varied methods are often overlooked in Indian studies again, and the stereotype dominates.

HOUSING

1. View the films "How to Build an Igloo" (F324) or "Tuktu and the Snow Palace" (F2109). Contrast this with the obvious knowledge of tipis. Discuss the advantages of igloos over tipis and vice versa.
2. For extra credit, students can build models of Indian dwellings. Suggested examples are: pueblos, igloos, longhouses, tipis.
   Pictures of dwellings can be found in encyclopedias or reference books in the library.
3. As an art project, Indian designs can be drawn to suggest decorations on a tipi.

FOOD

1. View the film "Red Man, Red Cedar" (F218). Discuss student reaction to eating the foods shown. Discuss the availability of wild foods and why people of the Pacific Northwest did not need to cultivate crops.
2. For a class activity, make available dried corn kernels. These can be bought in specialty food sections of supermarkets or taken from dried "Indian Corn" sold in the Fall. Also bring a large, flat stone and a rounded stone to grind or pound corn.
   Put several kernels on the flat stone and grind with a rubbing motion. Another method is to pound, however this can become messy.
   Discuss the steps involved in using corn products; all

steps should be considered ... stripping and saving the harvest seed corn, storage, planting, harvest and the eventual processing into a variety of foods.

CLOTHING

1. Assemble a variety of materials:

skin or leather	cedar bark
cloth (cotton)	dried grasses

   Discuss the advantages of each type of material for clothing use among Indian people. Emphasize the availability of each item and practicality of use.
   Ask the class to list the steps involved in obtaining clothing from each item.

2. Obtain several pieces of cedar bark (from a mill or a woodpile). Dampen the inside of the bark. Strip layers from the inside; they should resemble long, wide strings. Using a flat board and a smooth piece of wood to pound with, fray the strips. As they are pounded, they become soft.
   On the Oregon Coast, the pounded strips are doubled over a belt made of leather thong to form a skirt.

3. View the film "Tuktu and His Nice New Clothes" (F2101). Discuss how this type of clothing is practical for the northern environment.

TRANSPORTATION

1. Discuss how the stereotype of the 'birchbark canoe' has spread. Emphasize that each environmental area had materials that were perfect for water usage (except for the Southwest!).
2. As a class project, make a model of a Mandan bullboat. A frame is constructed of supple limbs to form a bowl-shape. Another limb is tied to the top of the 'bowl' to form a rim. Stretch brown cloth or crepe paper over

shape. Another limb encircles the bowl shape to form a rim. Stretch brown cloth or crepe paper around the outside. Attach a 'tail' and a piece of wood to the tail. Discuss the difficulties involved in obtaining and preparing all the materials for the boat.

3. Discuss how the horse changed the lifestyle of the Indians of the Plains.

Serpent
British Columbia

QUESTIONS FOR QUIZ OR DISCUSSION

The following thought questions have been designed to help the student realize patterns of susbsistence among Indian tribes.

1. Why don't all Indians wear skins like the movies show?
2. Who do you think made most of the clothing? Why?
3. Why wasn't skin clothing worn extensively in the Southwest? Northwest?
4. What kinds of materials were used to decorate clothing?
5. Who used cotton?
6. Did all tribes weave cloth?
7. Why were furs often highly prized?
8. Three basic kinds of water transportation were used. What were they?
9. What type of water transportation was used in the North?

10. In what area of the country was buffalo common?
11. How were buffalo hunted before the coming of the horse?
12. How long ago was the use of corn introduced to North America?
13. Name at least ten foods first cultivated or used by the American Indian people.
14. Why was adobe used for houses in the Southwest?
15. Why weren't tipis used in the Pacific Northwest?
16. Were more tribes nomadic or traveling hunters?

FLUTE PLAYER
ANCIENT SOUTHWEST DESIGN

SUBSISTENCE:

HOUSING

One of the most misunderstood aspects of Indian life is the type of housing used by tribes. In talking about different culture areas, we found that the environment caused people to live in different ways. Because of the climate, people made housing different in order to suit the particular area in which they live. These types of houses depended upon the type of materials available in each area.

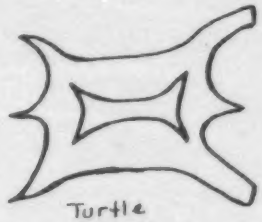
In the forested Northwest Coast, rectangular, gabled houses of split planks were common. On the Oregon Coast, houses were smaller (15 to 20 feet long) than the 50 to 60 foot structures of the upper Northwest Coast. It had a sunken floor, dug several feet below ground level for insulation purposes.

NORTHWEST COAST
RAVEN DESIGN

Plains people developed the tipi. Eighteen to twenty-two poles were commonly used for the frame. It was covered with sewn buffalo hide and later, after white contact, canvas was used.

Prairie farmers used the earth lodge... the Mandan style being most famous. The lodges were thirty to forty feet in diameter, rounded, and dug slightly into the earth. Sod and grass was allowed to grow on the roof for further insulation. In the Southern Prairies, round thatched grass houses were used.

Longhouses were common in the Northeast and several styles developed. The quanset hut used during World War II was adopted from the Iroquois-style house. Many were inverted U-shape or gabled. Bark or thatching covered the walls. In the great lakes area, conical dome houses known as *wigwams* were used. These were bark or mat-covered.



Turtle
Design
British Columbia

In the Southwest, the people used pueblos made of stone masonry or adobe bricks. The eight sided hogan was also a distinctive style. The Apache used rounded brush *wikiups* that were ideal for a more nomadic lifestyle.

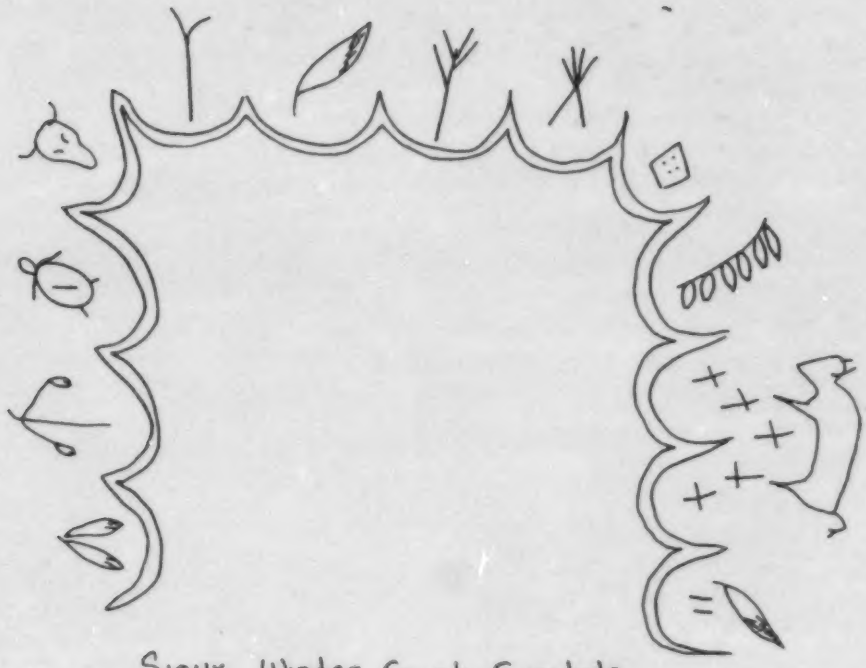
Contrary to popular belief, not all people of the North live in igloos. The igloo was most common to the Northern and Central Inuit (Eskimo). Other people such as the Aleut used shallow pit dwellings with a rounded frame of whale bone or wood.

ESKIMO SEAL FIGURE

Many other variations of housing existed all across America.

- A lean-to (A-frame style) was used in the Sub-Artic regions of Northern Canada.
- The Seminole developed a raised platform covered by a thatched, palmetto frond roof.
- Objibway people near the Great Lakes and some Plateau tribes of the Northwest covered a tipi-type of frame with bark.
- Early Creek (Muskogee) people of Georgia used a type of adobe with a thatched roof of river cane.

And so, the stereotype of the tipi as the most common Indian dwelling is not true. More tribes used other types of houses depending on availability of materials and types of lifestyles.



Sioux Winter Count Symbols

WHO WERE THE INTERIOR DECORATORS?

Indian housing was far from being plain and unadorned. The Pacific Northwest cultures elaborately carved wooden houseposts and painted designs on the walls and outside. This was done by family members who used family symbols and crests of authority.

Tipis were painted with family or personal designs that depicted an important event.

In other types of housing the surroundings were decorated with personal possessions such as blankets, robes or carvings. Just as we do today, Indian people made every effort to beautify the surroundings to make a pleasant place to live.

SUBSISTENCE:
FOOD

Tribes who lived near the sea or by lakes had a primary dependence on fishing. Hunting wild game such as deer, bear and elk was an important resource. Wild plants provided an excellent and nutritious supplement to the diet. But when we think about Indian food resources, we usually think of only two:

1. Buffalo
2. Corn

We need to see how widely these two food sources were really used.

Rock Painting
Texas

The buffalo was a grazing animal who lived primarily in the areas of the central Plains and Prairies. The herds flourished from the Southern Plains, northward into Canada, and the East-West range was between the Rocky Mountains and the Prairies.

Before the Spaniards brought horses to America in the 1500's, the tribes hunted the buffalo in various ways. The Mandan for example,

were an agricultural people who lived in permanent earth lodges. Yearly, the buffalo herds migrated near the villages and the Mandans hunted them on foot. Often, sections of the herd would be driven over a cliff. It was, indeed, a mass slaughter, but provided the tribe with meat, bone utensils and clothing for the entire year. Little was wasted because the Indian people believe that waste is an insult to the animal.

Bird Symbol

Corn has been a primary food source for many tribes for over 5,000 years. We must remember that thousands of years ago, corn was different than it is now and usage was different.

Many tribes, expecially in the Southwest, grew "Indian Corn", a highly colored species that was dried and pounded into a meal for use in breads and soups. Other tribes ate fresh corn or mixed it with other foods. One tribe, the Arikira, developed seven varieties of corn.

But besides corn, Indian agriculturists cultivated squash, beans and a wide variety of foods that we still use today as major parts of our diet.

AMERICAN INDIAN FOOD

For many people the mention of Indian food brings about images of turkey, corn and the first Thanksgiving. These foods are only a small part of the enormous contribution of food resources the American Indian has given to modern-day society.

Over fifty percent of the foods we eat today were being developed and used by Indian people thousands of years ago. In each culture area wild plants supplemented the diet of game or fish. Early Indian agriculturists cultivated crops such as corn or squash in arid regions, relying upon irrigation technology. Overall, food was abundant and a respect for the Earth was important to insure continual seasonal cycles.

The following is only a partial list of the foods Indian people used and have now become a part of the "American cuisine".

artichoke
beans
berries
chewing gum
chili peppers
corn
cranberries
garlic
hominy
maple syrup
melons
nuts
oils from nuts
onions
paw paw juice (tenderizer)
peas
persimmons
potatoes
pumpkins
sassafras
squash
smoked meat
sweet potato
tomatoes
wild mint
wild rice

(In addition, The United States Pharmacopoeia lists 170 vegetal drugs now in common use based upon Indian medicinal practices)

MAJOR SUBSISTENCE

SHOWING DOMESTICATED PLANTS USED IN ADDITION TO NATURAL RESOURCES

62

63

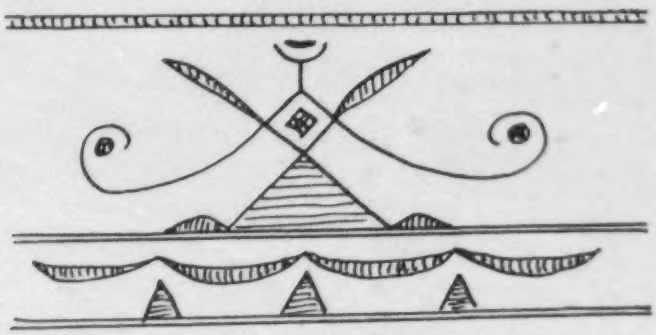
52

SUBSISTENCE:
CLOTHING

Types of clothing and materials used are so varied among Indian people, we can only give a wide overview. Remember that how people lived depended on the environment and so each tribe would use clothing suited for the comfort of the area.

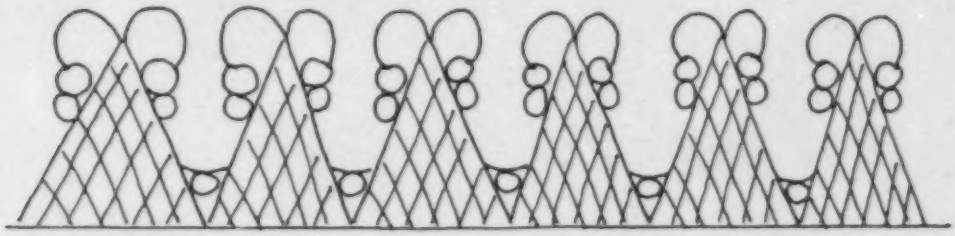
The Aleut people wore clothes made primarily of seal skin. Fur of the seal was worn to the outside in order to collect moisture. In addition, two more layers of fur were placed together (one layer of fur faced the other) with the hide of one nearest the skin. This provided insulation and an ideal cold weather garment that is unequalled by today's modern synthetic methods. The Eskimo wore caribou hide trousers and coats (known as Parkas).

The Northwest Coast people primarily wore clothing made of plant fibers. Strips of cedar bark were woven together to form a cape or tunic. Skirts were made of softened cedar strips hanging loosely from a thong belt. Furs and skins were worn during extreme cold and for special occasions. In some areas, the wealthier classes were the only people entitled to wear furs such as otter or seal.



ESKIMO CLOTHING DESIGN

Plains and Prairie tribes used skin for clothing. Porcupine quills were sometimes used for decoration. Men wore leggings with a breech cloth and often a skin shirt. Women wore dresses most often made of two deer or elk skins sewn together. These reached to at least mid-calf and were fringed (Never low-cut or mini-skirts like on T.V.!)



IROQUOIS DRESS DESIGN

In the Southeast and Northeast, furs and skins were used as well as woven fibers and animal hair. A type of embroidery was sometimes used for decoration.

The Southwest people were the only ones who used cotten. This was woven into a wide variety of garments for both men and woman. Skins were also used but not to the great extent of cloth. Later in their history, Southwest people used wool after sheep herding became a livelihood.

Moccasins or sandals of some kind were used by all tribes and hundreds of styles existed depending on the climate and available materials.

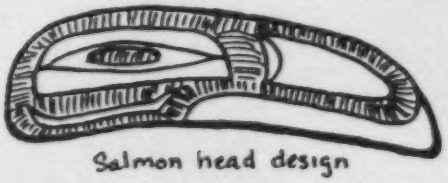
SUBSISTENCE:
TRANSPORTATION

Two main transportation methods were used by Indian people (besides walking, of course).

CANOES

Dugout canoes were common among people who lived along coast lines. Pacific Northwest tribes used cedar for the canoes that ranged from a two-man craft to one that could transport thirty or more.

The Eskimo used the *Kayak*, a small boat with one single rounded opening. The Aleut used the *Iquax*, with two round openings and the *Umiak*, a larger boat that could hold many people. These were made of walrus skin stretched over a whale bone frame. In the arctic was also the use of dog sleds for transportation.



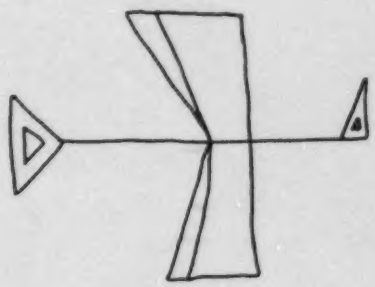
Salmon head design

Canoes of *birchbark* were used by the people of the Great Lakes. These canoes were made from large sections of peeled birch-tree bark attached to a wooden skeleton frame. These were light and easy to carry from one place to another in areas where lakes are separated from each other by small areas of land.

The Mandan had a unique method of water transportation called the *bull boat*. This was made of buffalo hide stretched over a rounded willow frame. The buffalo tail was left on the hide and a piece of wood tied to it to stabilize the boat and keep it from spinning. The Mandan women used the bullboats to transport trade items along the Missouri and other rivers.

HORSES

After 1600, Plains tribes acquired the horse. The Spanish first brought horses to America and some of the animals escaped or were traded or stolen by tribes. Within a short period of time, the tribes of the Plains became excellent horsemen and were able to travel long distances to hunt.



SIOUX BIRD SYMBOL

LANGUAGE

Indian languages are far from being 'simple.' All across America, languages of the American Indian varied from place to place. Each language was a complex of not only words, but meaning of words that changed the phraseology and intonation of each sound. In some languages, there could be a dozen ways to express a statement simply by intonation or emphasis on a syllable.

Usually, languages are grouped together because of some similar characteristics. Indian languages have been grouped accordingly, although dialects often make one language unrecognizable from another in the same group.

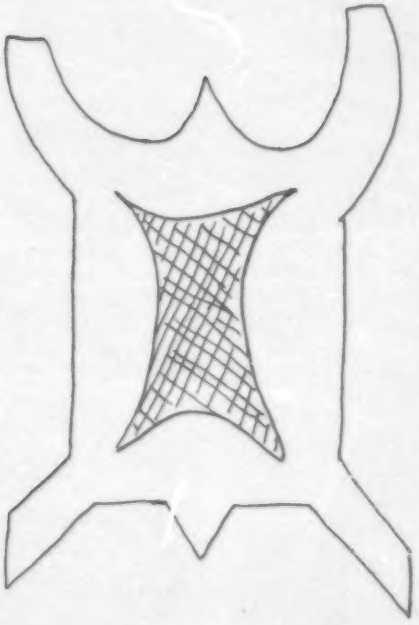
An emphasis should be that Indians do not talk as T.V. and movies portray them. The stereotype of the Indian man grunting a 'how' or 'ugh' is far from the truth.

The following activities should show the students that Indian languages do not resemble Hollywood images.

1. As a class project, have the students research which states and/or cities take their names from an Indian language. Compare the differences in sound and word structure.
2. As a class project, research the Chinook trade jargon for numbers. Memorize the numbers 1-10 and compare them with English, Spanish or other languages. Loook for similarities.
3. Discuss why the media has given the Indian people Hollywood "Indian talk' instead of showing the real language.

QUESTIONS FOR QUIZ OR DISCUSSION

1. How many American Indian languages are there in North America?
2. What is the most widespread language?
3. Why do you think this language (question #2) is one of the largest in area?
4. Can everyone in the same culture area understand each other?
5. Why do you think so many diverse languages developed in North America?



Turtle Design

LANGUAGE

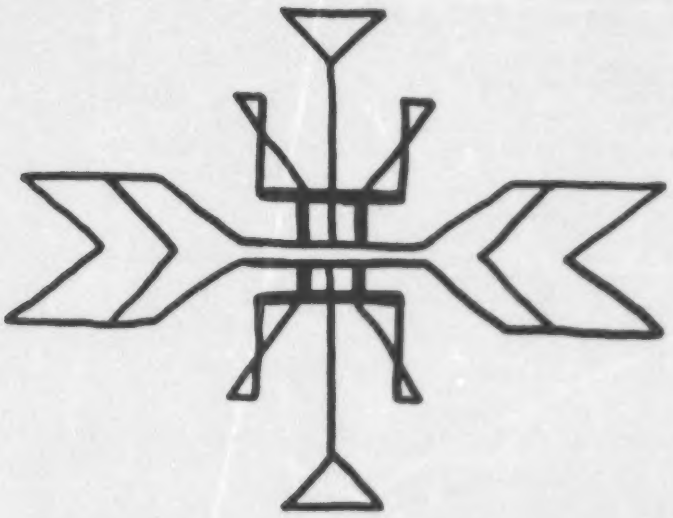
There is no such single language as "Indian". In North America, there were over 200 distinct language groups. Within each group were many, many dialects that were unintelligible from each other.

The most widespread language is Eskimo which is spoken from Northern Alaska eastward to Greenland. However, even with that general area, other dialects and languages often appear. Language groups are normally confined to one specific area although in instances such as the *Athabascan*, the language appears in Alaska, the Pacific Northwest and the Southwest.

SOUTHWEST
POTTERY DESIGN

Not all people of a similar language grouping can understand each other. So many variations appear that within a few miles, there may be many dialects that cannot be understood by each tribe. (For example, on the Southern Oregon Coast, the Kusan language is spoken and it uses two dialects, the *Hanis* and the *Miluk*. Within twenty miles of each other, the languages are used but are as different from each other as German and French)

Indian languages are difficult to learn and are so complex that in many languages, there are dozens of ways to say one word. Again, we see that movie stereotypes have given us the wrong impression. How many times do you remember the Indians on T.V. saying simply "Ugh" and "how"...



Sioux Beadwork Design

Did you know???????

- *Sign language of the Plains developed out of necessity to trade and interact with tribes who spoke different languages.*
- *The Chinook jargon was used by many people of the Northwest. It was a "universal" language known to many people.*

PHILOSOPHY

The Indian concept of a Supreme Being has always fascinated people. To some, it is mysterious and filled with 'witchcraft' and Black Magic. To others, it is ritualistic, Pagan and involves human sacrifice. All of these concepts are figments of writer's imaginations. The media copied the concepts and promoted them to the general public and the result has been a terrible distortion of Indian philosophy/religion.

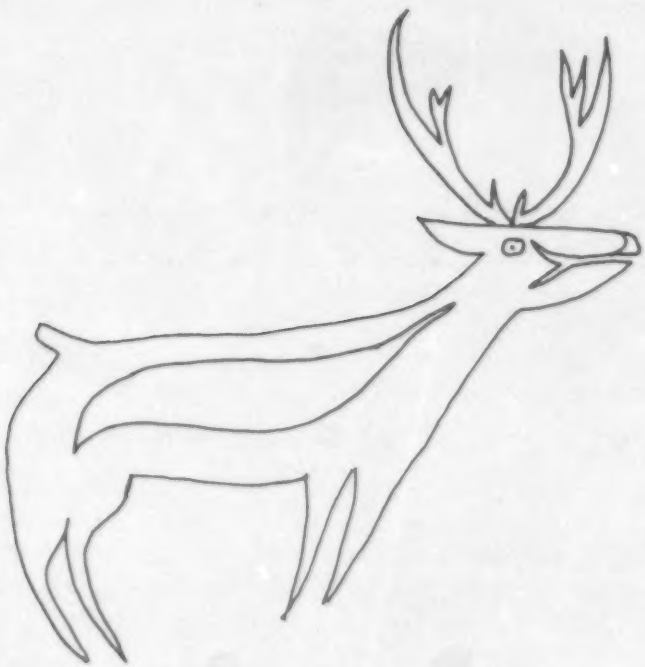
Most movies make a mockery of Indian beliefs by showing ceremonies and rituals that in no way reflect the real concepts. In addition, movies tend to treat all Indian beliefs as one all-encompassing philosophy.

Class discussion of a variety of concepts would show students that Indian beliefs are not all the same nor are they 'bloodthirsty rituals.'

1. Discuss some movies the class has seen, especially the images of Indian 'religion' that were shown.
2. View the film, "The Navajo Way" (F2347 & 2348) Discuss the concepts presented in the film.

QUESTIONS FOR QUIZ OR DISCUSSION

1. Why do you think the movies have distorted Indian beliefs?
2. How does the Indian respect for the Earth compare with other beliefs you have heard about?
3. Why would Indian people respect and honor the 'spirits' in things?
4. Why do you think the Indian beliefs are 'philosophies' rather than 'religions' ?.



PHILOSOPHY

Philosophy is sometimes a scary title: what we mean is a system of ethics – the way people relate to each other. Some people call this *religion*. Again, the movies have distorted the religion or *philosophy* of Indian people. You will see a wide variety of utterly ridiculous nonsense about Indian beliefs in any Cowboy and Indian movie. Ceremonies look like voo-doo rites and sacred prayers are portrayed as pagan mumbo-jumbo.

Indian philosophy is very complex. There is no worshipping of everything from a "rock god" to the "sky god". Hollywood made that up to make Indians appear to be very mysterious. But nowhere in movies have Indian beliefs been shown accurately.

Bird Design

Indian people indeed have a belief in Supreme Beings and each group of people have a different name for that Being: Wakontonka, Great Spirit, Grandfather, Kuwalis, Owalici – to name a few. With each tribe, the Supreme Being may have different qualities and abilities, but there is a basic recognition of powers that are unexplainable.

Among Indian people there is a basic belief of respect for the Earth and all living things. Spirits that inhabit living (and inanimate) things are often honored. For example, the spirit of a deer may be honored after the animal is killed, so that the spirit may be assured there will be no waste. A cedar tree may be honored in thanks before it is cut to make a dugout canoe. The hororing is a belief that people and all other living things must respect each other in order to live in harmony.

Papago
Basket Design

ORAL LITERATURE

Most students are used to reading books about Indian 'legends' or 'myths.' Sometimes the stories sound as if they were made up on the spot or told just as fun. Most people do not realize that Indian oral literature is an art that has developed into a well-respected part of drama and literature in America.

Below are some activities and discussion questions to stimulate thoughts.

1. View the films, "How Beaver Stole Fire" (F2117), "North American Indian Legends" (F2127), "The Owl and the Raven" (F2316) or "Arrow to the Sun" (F2315).
2. Discuss the real meanings of stories such as these.
3. Have the class write their own stories about one of the following topics. This may show how Indian stories were told in order to explain natural phenomena.

   -How Deer Got His Horns
   -Why Frogs Croak
   -How the Moon Got to the Sky
   -Why Rabbits Hop

4. Act out a story that is from a book, an Indian story-teller or student's personal knowldge. Discuss how the story may have been acted out centuries ago as opposed to more modern settings.
5. Compare some 'real' stories told by Indian resource speakers (available through Indian Education program) and stories that are obviously stereotyped or phony.

QUESTIONS FOR QUIZ OR DISCUSSION

1. Why were stories told by Indian people?
2. What underlying meaning is in many stories?
3. Are the stories true....literally?
   Why or why not?
4. Why are animals and people often given 'special powers' ?
5. Why are many inanimate things personified in Indian stories?

BIRD TAILFEATHER DESIGN

ORAL LITERATURE

Because Indian people had no formal written language, story telling was used. Stories told of tribal histories, philosophy and specific techniques of craftsmen. Tribal storytellers refined their art to such a degree that their position was often regarded with great respect.

In many tribes stories were sacred or held much magic and because of this, some stories could only be told at a certain time of year or on special occasions. Often, in the Pacific Northwest, these stories centered around Coyote or other animal figures.

WOLF-HEAD DESIGN

Indian stories often concern the creation of things or "how things came to be". Many stories concern how people obtained fire, how light came to the land or why a certain animal possesses its characteristics. Explanation of natural occurences are a major part of Indian oral literature. These stories were often told to children but adults also used stories to reinforce values and traditions.

Indian stories are not simply fairytales. The word *myth* tends to suggest this. Tribal people are very serious about traditional stories and consider them no more fantastic than stories of any other culture. The characters involved in Indian stories may or may not be believable but the object of the story is the lesson that is learned. By using a variety of characters, each with a certain personality, the storyteller gives examples of behavior and is able to teach social lessons in that manner.

Symbol on
Beaded Dress

ART

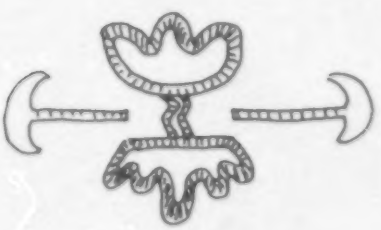
It seems that in school art classes, the art of the American Indian is too often overlooked. It could provide a rich learning resource for students to appreciate forms of art that developed in America.

Indian art has been generalized to portray only a few forms such as beadwork or totem poles. Unfortunately, few people have the chance to experience seeing or actually doing Indian art.

Students can use the designs on the back of the Culture Guides to trace, color or get ideas for their own designs.

The following discussion ideas may be of use when talking about Indian art.

1. View several of the following films:
   "The Dawn Riders: Native American Artists" (F2116)
   "Haida Carver" (F2113)
   "Indian Artists of the Southwest" (F1920)
   "Maria of the Pueblos" (F2120)
2. Discuss the techniques involved in producing a work of art.
3. Discuss why various art designs developed and how the environment may have influenced certain motifs.



OMAHA DESIGN

QUESTIONS FOR QUIZ OR DISCUSSION

1. What is the most well-known form of Indian art?
2. Why did different forms of art develop in different culture areas?
3. Name six items that are of primary use in Indian art.
4. Who made sand paintings?
5. Who were the totem pole carvers?

SOUTHWEST POTTERY DESIGN

ART

American Indian art is as diverse as in any other region of the world. In each culture area, many art forms developed, each with a distinctive style and material usage. Many of the traditional art methods remain, but unfortunately, too many have not been passed on to the present generation.

Common concepts of Indian art include the most 'famous':

Totem Poles	Feather work
Beadwork	Leather clothes & moccasins

But the 'art' of the American Indian is complex and again, not <u>all</u> tribes did the same type of art work. Remember that the materials available in each area are the materials that will be used.

The art of the Pacific Northwest is very famous. Totem poles, carved masks and highly decorated wool robes are a familiar item in museums and art shows. Because the people of the Pacific Northwest had available to them a resource of wood (especially cedar), the art reflects the use of the wood. Shells often decorated the clothing and robes because of the availability of sea life. Designs were often in the style of animal figures, greatly detailed, with stories depicted in the design.

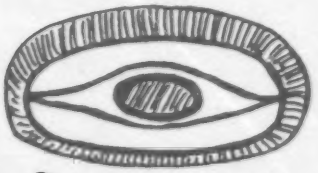
Feather Design

Beadwork is a very common example of Indian art. Before the coming of the white man, beadwork was virtually unknown among the Indian tribes. Large and small beads were made of baked or sun-dried clay and strung together with other decorations. However, when the settlers and explorers came to America, they brought glass and ceramic beads for trade. This

type of bead was adapted to looming and sewing and the present style of beadwork became popular.

Besides the leather work and use of feathers for adornment, the Indian people developed a wide variety of art to decorate their surroundings:

-Porcupine quills were flattened and sewn to buffalo robes and clothing on the Plains.
-Birch bark 'silhouettes' were cut and applied to the birch cooking containers and baskets in the Northeast.
-Abalone was inlaid in wood, as were the teeth of animals in the Pacific Northwest.
-A type of embroidery was used on clothing in many parts of the Northeast.
-Colored sand was used to paint and draw pictures for ceremonies in the Southwest.



PACIFIC NORTHWEST ANIMAL EYE DESIGN

And so, the art is very different in all areas of the country. Depending on what is available, that is the type of art that will develop. Look for mixtures of artwork in Western movies. If you see a Cherokee carving a totem pole....be suspicious of authenticity!

THE PRESENT

Students often misunderstand the present situation of American Indians. Because movies show the Indian as a race that has been eradicated by the Cavalry, it gives the impression that no Indians survived.

Today, Indian people are active in many organizations that serve to better the methods of education, business or economic development. National and state Indian organizations are supportive of Indian self-determination and rights.

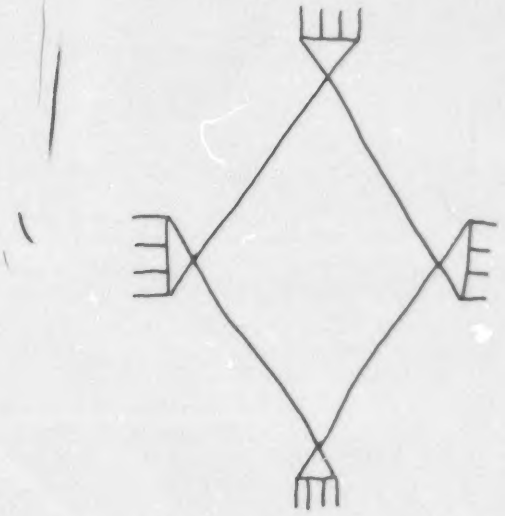
An excellent resource for the classroom is to invite Indian people to speak to the students. Besides good background information, there would be a chance for students to ask questions they otherwise may not think of.

The following discussion and activity ideas may help the class to understand the present-day Indian situation.

1. View several of the films:
   "Alaska Speaks" (F1461)
   "American Indian Speaks" (F1900)
   "Broken Treaty at Battle Mountain" (F2114 & 2115)
   "Nation Within A Nation:Navajoland USA" (F1536)
   "The People Are Dancing Again" (F2254)
2. Discuss the various views represented in the films and contrast them to views that have been heard from other sources.
3. Assign a well-known tribe such as the Sioux, Navajo, Cherokee or Oregon tribe. Ask the class to research the present-day situation in these tribes.

QUESTIONS FOR QUIZ OR DISCUSSION

1. Why do people think that the American Indian has 'disappeared?'
2. Why do you think the Indian people are interested in regaining or retaining their heritage?
3. Why would Indian people see a necessity for an Indian Education program?
4. Why do you think that the Indian people still have problems in dealing with the government?



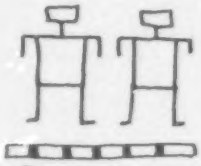
Sioux Turtle Symbol

THE PRESENT

Indians are not a 'vanished race,' although some books and movies tend to give that impression. Tribes still flourish..... some living on reservations and others living in various parts of the United States.

Historically, the United States treatment of the American Indian has been less than honorable in most cases. We all know the stories of the broken treaties, the massacres by the U.S. Cavalry and the disgraceful living conditions on some reservations. Because the Indian people are still living in the shadow of the past, tribes are attempting to gain a better way of life for the people.

Because of the long reservation experiences and encouragement by the government to become 'productive citizens,' the Indian people have, in many instances, discarded the old traditions. In some cases, the Indian traditions were forbidden in boarding schools and vocational schools. And so, the Indian people are attempting to retain and regain traditions....not so much to 'live in the past' but to find a way to have self-identity.



BASKET DESIGN
Thompson R., B.C.

National Indian organizations have been prominent for several decades. These organizations are for the interests of Indian people who are in tribal government, business, education and other fields that pertain to their interests. Some of the more well-known of these organizations are:

National Congress of American Indians
National Advisory Council on Indian Education
Americans for Indian Opportunity

In Oregon, there is a Commission on Indian Services that is concerned with issues and problems of tribal groups throughout the state. For education, the Oregon Indian Education Association is active in Indian Education programs throughout the state.

TURTLE'S HEAD DESIGN
NORTHWEST COAST

Many tribal groups who were terminated of Federal supervision in the 1950's are now seeking 'restoration' for tribes. The government has seen that termination policies have been very destructive to tribal life. Consequently, laws may be enacted to overturn the policies of termination for individual tribes.

Indian people are active in many phases of government, education and business. Tribes still struggle for rights and legal interpretations while at the same time attempt to maintain traditions. The great era of Hollywood called Indians the "Vanishing American" but now the "Visible American" is a more proper title.

FIELD TRIPS

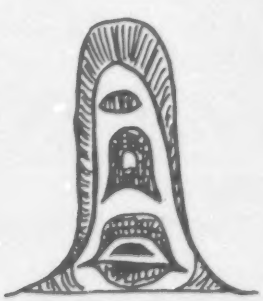
Field trips are excellent resources for learning on the Oregon Coast. Several sites are available:

1. Bandon Historical Society, Bandon. Collection of baskets and artifacts. Admission free.

2. Coos County Pioneer Museum, North Bend. Collection of basketry artifacts. Admission free.

3. Indian Forest, Florence. Excellent display of authentic Indian house types, deer and buffalo. Discount of 25% for group rate. Admission charged. Call for information 503-996-3677.

4. *Native American Research Center, Empire. Collection of local artifacts, guided information tours. Admission free. (Note: from time to time, special exhibits are held).



WHALE FIN SYMBOL

*Call the Indian Education office at 269-1611 for museum hours.

HIGHWAY
101
FLORENCE
Indian Forest
Authentic replicas of
Indian housing
SOUTHERN OREGON COAST
PACIFIC OCEAN
REEDSPORT
MAJOR ARCHAEOLOGICAL SITE
Carbon date 1010 B.C.
(closed to public)
NORTH BEND
Coos-Curry Pioneer Museum
Extensive coastal basketry and
artifact collection
COOS BAY
Native American Research Center
Coastal Indian cultural and
archaeological display
BANDON
Bandon Historical Society
Coastal Indian artifacts
HIGHWAY
101
PORT ORFORD

HISTORICAL TIMELINE

Europe-Asia		American Indian
	PRESENT	
	1900	
Industrial Revolution	1800	Treaties with tribes
	1700	
Europeans come to America		
Napoleon rules France	1600	
		Iroquois League formed
	1500	
Columbus mistakes Caribbean islands for India	1300	
Normans conquer England	1000	
	800	Anasazi of S.W. build high-rise buildings using solar energy
Fall of Rome	500	Hohokam develop extensive system of irrigation in S.W.
	A.D.	
	B.C.	
	500	Agriculture in the S.W. (corn)
		Pottery developed (Mogollon)
Greek civilization develops		
	1000	Burial Mound cultures in Ohio
		Cultures of Oregon coast flourish
Rule of Tutankhamen (Egypt)		
	2000	First pottery developed along Atlantic coast
Stonehenge (England) constructed	3000	Arctic cultures develop tool-making techniques
	4000	
	5000	Big game hunting develops on Great Plains
	6000	
Middle East cultures develop	7000	
	15000	Man hunts Ice Age mammals in North America

	Pacific Northwest	South-West	Plains	Arctic	North-Eastern	South-Eastern
FOOD						
CLOTHING						
TRANSPORTATION						
HOUSING						

EVALUATION

Grade: _____

Name (optional): _____

School (optional): _____

Please complete the following evaluation at the close of your Indian studies activities. It will assist us in measuring the affectiveness of the Activity Guide. Please forward to: Indian Education Coordination Program, Coos County ESD, 1350 Teakwood, Coos Bay, Oregon 97420.

1. How many of the handouts did your class use during this year?

2. How long was the Indian study in your class?

3. How many of the suggested activities did you use?

4. Had you ever done any of these activities in classes before? If so, which ones?

5. Which activities were least successful?

6. Which activities were most successful?

7. What suggestions do you have for improving the guide?

8. Overall Evaluation: Excellent____ Very Good ____ Okay ____ Ho-hum ____

9. Other comments are appreciated:

INDIAN EDUCATION

COOS COUNTY EDUCATION SERVICE DISTRICT * 1350 TEAKWOOD * COOS BAY, OREGON 97420 * (503)269-1611 SPRING 1981

TO: ALL TEACHERS

SUBJECT: INDIAN EDUCATION FILMS AVAILABLE FOR YOUR CLASSROOM

The majority of available films for classroom use have been previewed, recommended, and purchased by Indian Education parent committees in each district. During the review process, the committees specifically looked for accuracy in detail and portrayal of culture areas. Films containing misinformation and stereotypes were rejected.

An attempt has been made to make available information concerning all Indian culture areas, however, acceptable films about the Eastern area and the Plains are very few. As media is reviewed and purchased, updated film lists will be made available.

Because children are so influenced by television and movies, it is important to discuss each film, emphasizing the facts presented. This is an excellent method to break down Hollywood Indian stereotypes and expose children to accuracy of fact. Many films concerning Indian values and philosophies need additional discussion so that students do not misinterpret the meaning of the film. Discussion ideas are included with the film list with additional information for teacher use.

Below is a listing of recommended films. A synopsis with suggested usage follows in the detailed list. All films are now available and may be ordered through the Coos County ESD Instructional Materials Center (IMC) film library.

FILMS AVAILABLE:

BEST COPY AVAILABLE

ALASKA: YEARS OF CHANGE (F1461) I J S, 15 minutes
The development of Alaska since the Russians as shown in scenes of the gold rush and discovery of oil. Shows the effects of resource development on the native people of Alaska.
Suggested Use: Discussion of exploitation and conflict of cultural value systems.

AMERICAN INDIAN SPEAKS, THE (F1900) J S, 22 minutes
Three tribes, the Muskogee Creek, Rosebud Sioux and Nisqually are shown speaking of today's issues among Indian people. A contrast of Hollywood vs. the real Indian is also shown.
Suggested Use: Discussion of Indian stereotypes and contemporary Indian issues.

APACHE INDIAN (F134) P I, 11 minutes
A contrast between traditional ceremonies still observed today and the modern business of a tribally-owned lumber industry.
Suggested Use: Discussion of how cultures survive in a modern world while retaining traditions.

ARCHAEOLOGICAL DATING: RETRACING TIME (F2135) S A, 18 minutes
Not specifically an Indian film, but rather, a look into the methods used to date artifacts. Using examples of American Indian prehistory, the film shows how tree rings are used to find the age of cut beams. The Carbon-14 method is discussed as well as dating from the earth's strata.
Suggested Use: Excellent for showing how history and prehistory are studied to give accurate dates of historical events.

ARROW TO THE SUN (F2315) I J S A, 12 minutes
Boldly graphic and colorful, minimum dialogue is used in this film to tell a southwest Indian story of the magical transformation of a boy conceived by the Sun and a human mother. The boy does not fit in and is not accepted by other boys his age. He searches for his father but no one will help him. Finally an elder with special powers helps him by turning him into an arrow that is shot to the sun. There he must undergo four tests to prove worthy of his father, the Sun. As he completes his final test he is transformed and filled with the power of the Sun. This he shared with the people of his pueblo on earth.
Suggested Use: Discussion topics may include art, color, Indian tales and the relationship to the environment.
(A Myrtle Point Parent Committee film)

BROKEN TREATY AT BATTLE MOUNTAIN (F2114 & 2115) S A, 60 minutes

The Western Shoshone are struggling to keep 24 million acres of land in Nevada that was given by treaty. The land is sacred ground, vital to survival of the Shoshone people who cannot morally accept the aspect of "selling" Mother Earth. The film shows actual confrontations between the Shoshone and the Bureau of Indian Affairs, Department of Fish and Wildlife and the Bureau of Land Managment. All incidents on film interrelate in the factual account of the Shoshone's attempt to retain the land and preserve the ancient traditions.

Suggested Use: Discussion of environment, ecology and land use. Viewing ancient traditions that have survived despite overwhelming odds.

(A Myrtle Point Parent Committee film)

CHILDREN OF THE LONG BEAKED BIRD (F1229) I J S 20 minutes

Dominic Old Elk is a 12 year old Crow Indian boy who lives in Montana. Viewers have a chance to see Dominic participating in an all-Indian parade and watching his father at the traditional hand games. Dominic lives in a modern world and the film shows a mixture of both old and new.

Suggested Use: An example of an Indian community in today's society.

(A Coquille Parent Committee film)

CHILDREN OF THE PLAINS INDIANS (F1123) I, 19 minutes

Indian life on the Plains is shown at the time preceding European contact. An Indian boy narrates experiences such as a buffalo hunt, trading and celebrations.

Suggested Use: Historical perspective of Plains Indian life.

CIRCLE OF THE SUN (F2112) I J S A, 30 minutes

The Blood Indians of Alberta, Canada are shown preparing for the traditional powwow and ceremonials. The film focuses on the feelings of one young Indian man who lives in the modern world and finds it difficult to maintain strong bonds with his heritage.

Suggested Use: Informative film about reservation people and pressures of the modern world.

(A North Bend Parent Committee film)

CREE HUNTERS OF THE MISTASSINI (F2519 & 2520) J S A, 58 minutes

Three modern-day Cree families in Northern Quebec build a hunting camp for winter trapping. The film shows the construction of the winter lodge and daily activities as the animal hides are prepared for storage to be traded in the Spring. Indian values and ways of life are well presented in an excellent picture of a people's relationship with the land.

Suggested Use: Survival techniques; contemporary family life on the Cree of Northern Quebec.

(A North Bend Parent Committee film)

DAWN RIDERS, THE: NATIVE AMERICAN ARTISTS (F2116) J S, 27 minutes

From beginnings in the 1800's when the buffalo was all but gone, Indian art in the modern area was formed. Much of this art is traditional in its two dimensionality perspecitve, no shadings, and raw earth colors. It often reflects past teepee art. We are shown Plains Indian art of three Indian artists who talk about their work and other Indian artists.

Suggested Use: Art, history, contemporary Indian artists.

(A Powers Parent Committee film)

DISCOVERING AMERICAN INDIAN MUSIC (F1843) I J S A, 24 minutes

From many different tribes, the film shows dances and songs from many areas performed in ceremonial clothing. The contemporary artist tells a little of his and her life of today before seeing each perform.

Suggested Use: Recommended for a better awareness of various songs and dances, as well as the people performing them now.

END OF THE TRAIL: AMERICAN PLAINS INDIANS (F1767 & 1768) J S, 53 minutes, black&white

This former television special uses early photographs to recreate the Plains wars between 1860 and 1890. Contrasting two cultures opposed to one another, this film ends with the battle of the Little Big Horn.

Suggested Use: History and culture conflict.

GERONIMO JONES (F1336) J S A, 21 minutes

An Apache/Papago boy in Arizona is taken advantage of by a greedy merchant who convinces him to trade his valuable turquoise necklace for a TV set. Subjective style uses little narration to tell the film through the boy's eyes only. Important: this film should be previewed and discussed so that stereotypes and feelings are articulated.

Suggested Use: Study of attitudinal and cultural differences.

HAIDA CARVER (F2113) I J S, 12 minutes

On the Pacific coast this film finds a young Haida Indian artist shaping miniature totems from argillite, a jet-black stone. The film follows the artist to the island where he finds the stone, and then shows how he carves it in the manner of his grandfather who taught him the craft.

Suggested Use: Excellent film to promote carving interest.

(A Myrtle Point Parent Committee film)

HANG YOUR HAT ON THE WIND (F2521 & 2522) I J S P, 46 minutes

A young Navajo boy finds a valuable thoroughbred horse that had escaped from its owner. When he finds out that the horse is not wild and the owner is conducting a search, he is torn between the horse and returning it.

Suggested Use: Excellent view of contemporary Navajo life showing a blend of the old traditions and new methods.

(A North Bend Parent Committee film)

HOPI INDIAN, THE - REVISED (F2158) P I, 20 minutes

This updated film uses older footage as well as recent views of the Hopi who live near the Grand Canyon. Hopi arts such as Kachina dolls, and pottery are shown being made for sale through the tribal store. Corn and squash are tended, using ancient irrigation methods and a traditional wedding ceremony is observed.

Suggested Use: Cultural differences; Indian art and tradition.

HOPI INDIAN ARTS & CRAFTS (F99) P I, 11 minutes

Authentically presents Hopi Indian weaving, silversmithing, basket making and pottery making but without much Indian philosophy or feeling.

Suggested Use: Useful for showing techniques involved only.

HOPI INDIAN VILLAGE LIFE (F159) P I, 11 minutes

This older film introduces Hopi life as a caller announces the day's wedding ceremony. Before the wedding preparations, men travel down into the valley to tend the sheep and corn for the pueblo. Back in the pueblo, women grind corn into cornmeal, make coiled vessels of clay, and prepare the new couple for the wedding.

Suggested Use: Culture study of the Southwest.

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HOW BEAVER STOLE FIRE (F2117) All, 11 minutes

In a Pacific Northwest Indian story Bear, Wolf, Coyote, Eagle, and Chickadee reach the sky people with an arrow ladder. Beaver is trapped by the sky people and then steals fire, placing the fire under his claws as all race back to the earth. Beaver places fire in wood so that we have it stored for our use today.

Suggested Use: Excellent for introduction to Indian stories and for students to write their own Indian stories.

(A Powers Parent Committee film)

HOW TO BUILD AN IGLOO (F324) P I, 11 minutes

This film shows a step-by-step demonstration of how an Eskimo igloo is built. While the narration is a bit dated, this film offers the best demonstration of how readily available material is used to provide shelter based on sound architectural design.

Suggested Use: Land usage; shelter for survival.

(A North Bend Parent Committee film)

I HEARD THE OWL CALL MY NAME (F2128, 2129, & 2130) S A, 78 minutes

This film is a powerful story of a young Anglican priest's awakening to life in the face of death. Unaware that he has only a short time to live, young Father Brian is sent by his Bishop to a remote Indian village in Canada, ostensibly to help the Indian people, but actually to learn enough about life to be ready to die". By the time "the owl has called his name", the Indians have shown him that death, like life, is both beautiful and ugly, full of pain and joy, a circle unbroken. The film is a warmly human story of the understanding that can develop between people of different cultures and an absorbing portrayal of the values and traditions which reflect the Indian's deep kinship with nature and concern for human dignity.

Suggested Use: Cultural values.

(A Myrtle Point Parent Committee film)

I WILL FIGHT NO MORE FOREVER (F2121-2124) I J S A, 106 minutes

The historic 1600 mile journey of Joseph and his people is recounted in this film. Historical conflict and events leading up to the 11 week flight are well detailed. The film shows the feelings of both General Howard whose "duty" is important and Joseph, who honors his people's wish to live free.

Suggested Use: Historical perspective of the famous Nez Perce fight for justice.

(A Myrtle Point Parent Committee film)

INDIAN ART OF THE PUEBLOS (F1999) J S, 13 minutes

Rich colors dominate this film showing Kachina dolls, weaving products, silver work and basketry. A wealth of beautiful Acoma, Santa Domingo, Hopi and Zuni pottery is shown that reflects the religious and social life of the individual tribes. This film shows the final results of the artist, rather than how they are actually made.

Suggested Use: Art

INDIAN ARTISTS OF THE SOUTHWEST (F1920) J S, 14 minutes

Zuni, Hopi and Navajo artists have retained their artistic culture in producing silver work (their most recent art form), pottery, weaving, and Kachina dolls that reflect the tie between themselves and the Earth. This film demonstrates how these articles are made.

Suggested Use: Art techniques

INDIAN BOY OF THE SOUTHWEST (F1219) I J, 14 minutes

A young Hopi boy tells about his neighbors and family located high on a mesa in the southwestern desert of the United States.

Suggested Use: Hopi life today.

INDIAN FAMILY OF THE CALIFORNIA DESERT (F1240) I, 15 minutes

A woman from the Cahuilla tribe located in the desert area near Palm Springs, tells through flashbacks her earlier life and how her tribe adjusted in living with the desert environment of Southern California.

Suggested Use: California history; Indian history.

INDIANS OF THE AMERICAS (F1583) I J S, 16 minutes

Using maps, dioramas and paintings, this film traces the first Americans over the Bering Land Bridge down to the tip of South America. The Mayans, Incas, as well as North American Indians are presented.

Suggested Use: Good introductory film on basic differences between Indian peoples caused by distances and other geographical factors.

LEGEND OF THE BOY AND THE EAGLE (F2231) P I J, 21 minutes

This Walt Disney film tells the story of the Hopi Indian boy's love for his tribe's sacred eagle, the boy instead sets it free and is turned away from the security of his home. The eagle cares for him and teaches him the eagle's skills in hunting. When the boy returns to his home he mystifies everyone with his new powers. He then learns to become an eagle and changes into the bird flying high above the Earth.

Suggested Use: Indian stories; value differences.

LEGEND OF THE MAGIC KNIVES E (F2095) I J S, 11 minutes

Totem poles of the Pacific Northwest are shown being carved today as they were in the past by other Indian artists. Through the use of masks worn by actors, the story is told of the magic knives stolen by a master carver's envious chief. A guardian spirit sets out to protect the knives, but the old chief throws a knife at the spirit. It strikes the chief instead.

Suggested Use: Indian stories.

(A North Bend Parent Committee film)

LITTLE WHITE SALMON (F2523) J S A, 27 minutes

Little White Salmon is a settlement on the Washington side of the Columbia River. It is here that many descendants of the Columbia River fishing tribes live. The film shows how the people used salmon as a resource before white contact. Also shown and discussed is contemporary problems faced by treaty Indians in the right to fish.

Suggested Use: Good film for promoting discussion of modern fishing issues.

(A Bandon Parent Committe film)

LONG ROAD HOME, THE: PART I (F2125) J S A, 20 minutes

Part I (independent of Part II) is a unique American history film told from the perspective of the Muskogee (Creek) Indian tribe. The people travel from their homeland to the areas of Georgia and Alabama. A rich Muskogee Confederation is formed. Land is taken by the government and the famous "Trail of Tears" ensues.

Suggested Use: American History; Indian removal.

(A Powers Parent Committee film)

LONG ROAD HOME, THE: PART II (F2126) J S A, 7 minutes

This film (independent of Part I) shows today's Creek (Muskogee) Indian people as they live in keeping with both their original heritage and also in living in today's world. A stick ball game is shown as well as other facets of their lives today in Oklahoma. An old stomp dance completes the film and serves to tie this generation with the others of a rich past.

Suggested Use: Contemporary Indian society.

(A Powers Parent Committee film)

LOON'S NECKLACE (F79) I J, 11 minutes

Indian story from British Columbia uses ceremonial masks to show how the loon, a water bird, received his distinguished neckband. A blind shaman regains his sight with the help of the Loon, and in return gives the Loon his dentalium necklace that is magically transformed into the Loon's neckband.

Suggested Use: Indian stories.

MARIA OF THE PUEBLOS (F2120) I J S A, 15 minutes

Maria Martinez developed pottery based on reconstruction of archeological findings. She is shown using the coil method, smoothing, slip glazing, polishing, and decorating the black pottery of San Ildefonso. Both her talented son and grandson are shown with their work.
Suggested Use: Recommended film for pottery techniques.

MORE THAN BOWS AND ARROWS (F2504 & 2505) J S A, 50 minutes

This is an excellent film for breaking down stereotype of the American Indian. It shows the impact Indian people have had on the political, social and cultural development of the United States. Part II continues to show the influence Indian culture has on today's way of life. Indian agriculture, mining and medical technology are among the subjects used to show the importance of Indian contributions.
Suggested Use: Indian history, contributions and cultural differences.
(A Bandon Parent Committee film)

NATION WITHIN A NATION: NAVAJOLAND USA (F1550) J S A, 13 minutes

A background film of modern Navajos in 1972 and how they are setting up businesses on this large and unique reservation of 140,000. Also discusses problems in adjusting to contemporary life.

Suggested Use: Contemporary Indian business; culture conflicts.

NAVAJO WAY, THE (F2347 & 2348) J S A, 48 minutes

A sensitive film reflecting the spiritual life of the Navajo community now and 25 years ago. This NBC produced film uses both older film and recent film to follow Mary Grey Mountain, her son Robert Lee, and aged medicine man Long Salt as they live in traditional and modern societies. An unusual, direct approach allows the student to get a very real feeling of the Navajo way as shown through this film. Note: Some frontal nudity included in some scenes as shown in the original television presentation.
Suggested Use: Recommended for indepth study of the Navajo people.
(A North Bend Parent Committee film)

NANOOK OF THE NORTH (F1417 & 1418) All, 54 minutes, black & white

Originally filmed during the silent era this film (with added music and narration) shows the epic communal life of an Eskimo family and their struggle for existence. Filmed in the Hudson Bay territory. (See Tuktu Series for more modern filmed segments of Eskimo life, in the classic style of Nanook).
Suggested Use: Lifestyles of the far north.

NATIVE AMERICAN MYTHS (F2362) P I, 24 minutes

Five traditional Indian stories are told in a cartoon presentation for young children: "Sky Woman" (Seneca), "How The Raven Gave Daylight Unto the World" (Haida), "How Coyote Stole Fire" (Klamath), "The Story of The First Strawberry" (Cherokee), and "How The People Came Out of The Underworld" (Hopi).
Suggested Use: Introduction to traditional stories from many tribes.

NORTH AMERICAN INDIAN LEGENDS (F2096) I J, 21 minutes

Beautifully filmed, adaptations of American Indian stories describe the appearance of the North Star and the origin of corn.
Suggested Use: How Indian stories have been used to transmit values, customs, and beliefs.
(A North Bend Parent Committee film)

NORTH AMERICAN INDIANS TODAY (F2127) J S A, 25 minutes

This film shows contemporary Indian peoples in today's world trying to regain cultural identity and ways of traditional life. Scenes include the Indian Ecumenical Conference, Miccosukee Indians in Florida's Everglades; in British Columbia, scenes of Kwakiutl dances at a modern potlatch and as recorded in the early 1900's by Edward S. Curtis, and also Navajos of the southwest in attempts to keep their land and water.
Suggested Use: Indian people in contemporary society.
(A North Bend Parent Committee film)

OSCAR HOWE: THE SIOUX PAINTER (F1892) S A, 27 minutes

This film is highly recommended for advanced art classes to communicate a unique, personal vision in visualizing and composing style. Excellent for specialized art classes, this film is not generally recommended for Indian cultural or historical usage purposes only. Should be previewed for possible cultural usage.

OUR TOTEM IS THE RAVEN (F1570) I J S A, 21 minutes

Chief Dan George portrays an elderly Washington State Indian who dislikes the urban life of his daughter's family and takes his grandson on a manhood quest to awaken his tribal traditions and Indian heritage. A distinctly Indian film that introduces some concepts and attitudes alien to the majority society.
Suggested Use: Cultural values; needs discussion.

OWL AND THE RAVEN, THE (F2316) P I J S A, 8 minutes

This delightful film uses animated seal skin figures to tell an Eskimo story with humor: how Raven's feathers became black.
Suggested Use: Eskimo stories.
(A North Bend Parent Committee film)

PEACH GANG, THE (F2500 & 2501) J S A, 40 minutes

Arthur Peach, an indentured servant living in Plymouth Colony in 1637, runs away from his master's household. He, and three friends travel to the Narragonsett Indian territory where they kill an Indian man and steal his furs. The Narragonsetts capture Peach and his friends and turn them over to the Plymouth government for trial. In 1638 the trial is held, with witnesses and testimony for both sides of the issue. But the drama and the final verdict is left unresolved and unanswered; the viewers become the "jury".
Suggested Use: American history; judicial system
(A Bandon Parent Committee film)

PEOPLE ARE DANCING AGAIN, THE (F2254) I J S A, 28 minutes

A brief historical sketch is presented of how federal Indian policy has affected the Siletz people, of the Oregon Coast, including current attempts to regain the federal recognition of tribal status taken away almost 25 years ago. Tribal members give personal observations on the effects of termination and present their attempts on regaining and strengthening their identity in a non-Indian society. Shows traditional basket weaving production and gathering.
Suggested Use: Oregon history; contemporary Indian issues.

PEOPLE OF THE BUFFALO (F1361) I J S, 15 minutes

Romantic paintings are used to depict the dependency of Plains Indian people on the buffalo. The film shows the westward advance of white people disrupting this natural relationship, and the major battles that result between white settlers and Plains Indian people. (Beginning of film badly chopped up.)

Suggested Use: Indian history; culture conflict.

POTLATCH PEOPLE, THE (F2506) I J S A, 26 minutes

The Indian people of the Pacific Northwest live in an environment of abundance. Before white contact, the people lived in long houses of wood and enjoyed a highly-structured social system. The Potlatch is shown as a part of that system. The film also shows examples of how the Pacific Northwest tribes used art in every day life. Scenes of the major archaeological site at Ozette, Washington show articles that have been preserved in mud, and the historic 'Ksan Village in Canada is shown as an example of tribal efforts to reconstruct the culture.

Suggested Use: A good introductory film to show the art and social forms of the tribes of the Pacific Northwest.

(A Bandon Parent Committee film)

RED MAN AND THE RED CEDAR (F218) I J S, 11 minutes

Only film available to date which shows how the Pacific Coast Indians used the western red cedar tree for making a variety of useful articles including: clothing, shelter and transportation, food and art.

Suggested Use: Recommended to include in study of local coastal Indians.

RETURN TO THE RIVER (F167) I J, 9 minutes

Somewhat fuzzy narration and presentation mar this film on Indian salmon fishing on the Columbia River at Celilo Falls.

Suggested Use: A vehicle for discussion of fishing rights of Indians and some background of methods used.

RUN APPALOOSA, RUN (F2524 & 2525) All, 48 minutes

The Nez Perce tribe is famous for excellent standards in raising Appaloosa horses. One of the tribal members, Mary Blackfeather, raises a colt but under tribal law, it is sold. The film tells how the colt and Mary are eventually reunited and take part in a difficult race.

Suggested Use: A good example of contemporary Nez Perce life.

(A North Bend Parent Committee film)

SHADOW CATCHER, THE (F2502 & 2503) I J S A, 88 minutes

Edward S. Curtis' life devoted to photographing the American Indian is recounted in this semi-documentary film. His work in the Southwest and Plains is shown using his photographs and recreated actions. A major portion of the film describes and shows his own 1914 film, In The Land Of The Headhunters, in which Kwakiutl life is depicted with the use of drama.

Suggested Use: Indian lifestyle variations; photography.

(A North Bend Parent Committee film)

SOUTHWEST INDIAN ARTS AND CRAFTS (F821)J S, 14 minutes

Good overview of various techniques used by Indians of the southwest to produce Navajo rugs, San Ildefonso and Acoma pottery, Hopi and Zuni jewelry, Kachina dolls and Pima/Papago baskets. All items use the raw materials found near where they are transformed into beautiful articles.

Suggested Use: Indian art.

SOUTHWEST INDIANS OF EARLY AMERICA (F826) I J, 14 minutes

Although somewhat too academic in tone, this film recounts the ancestors of the Hopi, Pima, and Papago Indians who prospered in the southwestern United States a thousand years ago. They include the Hohakam, and the Anasazi, whose remains of dwellings, rock paintings and pictographs in northern Arizona and New Mexico tell us of their early history.

Suggested Use: Prehistory of America.

(The following Tuktu series offers a very warm, realistic and personal view of Eskimo life and "how it used to be". Tuktu tells his granchildren about life long ago with his father and mother. This highly recommended series is broken into independent units that give separate components of Eskimo life as it used to be.)

TUKTU AND HIS ANIMAL FRIENDS (F2099) All, 14 minutes

Tuktu is introduced by his father to all the small animals and birds that live upon the same land. Lemmings, birds, ground squirrels, weasels, sand pipers, ducks, and sea gulls are seen. While the spring brings berries to pick, Tuktu's father climbs a cliff to get bird eggs.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND HIS ESKIMO DOGS (F2100) All, 14 minutes

In the spring, dogs pack loads of provisions as visit are made in the ice-free land of fish weir. In the winter, dogs help sniff out seal blow holes. Back at home everyone shares the bounty of the seal including the dog who helped locate it. When it is time to move to a new area, the dogs provide the means.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND HIS NICE NEW CLOTHES (F2101) All, 14 minutes

A sensitive film as Tuktu remembers his mother who made the clothes that protected the family from the sometimes harsh environment. Seal skin is prepared to make waterproof boots coated with oil. Thongs for ties are made of strips of hide, and caribou hide tents are constructed. Tuktu's mother is shown making seal skin clothes for summer and caribou clothes for the winter.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE BIG KAYAK (F2102) All, 14 minutes

Tuktu watches his father and the kayak man gather driftwood for building a new kayak. The wood is cut, bent, drilled with a bow drill, and joined before the soaked skin is sewn around the carefully built frame. Finally, the kayak is completed and Tuktu joins his father for its first voyage.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE BIG SEAL (F2103) All, 14 minutes

Tuktu follows his father as he looks for a seal's blow hole where the seal can catch a breath of air. Tuktu's father spears a seal and brings it home where he butchers it (a bit bloody for elementary students) and shares it with his neighbors.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE CARIBOU HUNT (F2104) All, 14 minutes

While a caribou crosses a lake, Tuktu's father pursues in a kayak. A spear is thrust in the caribou (may be unsuitable for elementary students) and the bones of the animal are used to make runners on a sled with legs used for cross bracing. Lines and tying thongs are made from the hide.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE CLEVER HANDS (F2105) All, 14 minutes

Tuktu's father uses a fishing spear he has made at the fish weir. The film shows how rocks are used to kill a ptarmigan for dinner; seal skin bags are used for storing oil for cooking and light, cooking pots are carved out of stone, and sun shields are worn to protect the hunter's sight. A cat's cradle string game ends this film that shows the inventiveness of Tuktu's family.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

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TUKTU AND INDOOR GAMES (F2106) All, 14 minutes

While two girls play in the howling wind on the ice, Tuktu's mother borrows fire from a relative to make ready for a joyous feast. We see a circle game, gymnastics, blind man's bluff, and play with ice toy tops. As Tuktu remembers in telling of this time, he says he clearly remembers this memorable, happy day as all rested following the day's fun.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE MAGIC BOW (F2107) All, 14 minutes

Before the coming of the rifle, Tuktu remembers when his father and friends tested their spear and their bow and arrows in friendly contests. A way of practicing for what was necessary to use in hunting, Tuktu's father makes a bow and arrows with the driftwood and bone materials available. We see the straightening and careful work necessary. Finally, Tuktu reports with pride that his father was the best marksman at the shooting contest.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE MAGIC SPEAR (F2108) All, 14 minutes

Fish are gathered in the winter from cache put up last summer. Then Tuktu watches fishing through the ice with a lure and a spear. In the summer, Tuktu learns from his father how to spear fish with a detachable pointed spear. Tuktu is given a fish eye to eat to help him see like a fish, while all enjoy the plenty of Tuktu's father.

Suggested Use: Alaskan lifestyles; survival skills.

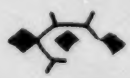
(A Myrtle Point Parent Committee film)

TUKTU AND THE SNOW PALACE (F2109) All, 14 minutes

A good introductory film of Tuktu and his family and community. We see a large ice house being constructed on a winter move of camp to new hunting grounds. A smaller one is also used to protect the sled from hungry dogs. Life centers around the ice house as the men return from the day's hunt.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)



TUKTU AND THE TEN THOUSAND FISHES (F2110) All, 14 minutes

It's summer and Tuktu and his family travel to a fish camp with a stone weir that has been used for over 300 years to trap char. Tuktu's father readies his spear and produces a great string of fish. Tuktu's mother places ashes over the eyes of the fish so they will not tell others of how they were caught. An Eskimo fire drill makes the fire and everyone is thankful for the fish providing themselves to Tuktu's family.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

TUKTU AND THE TRIALS OF STRENGTH (F2111) All, 14 minutes

While the wind howls outside, Eskimo families gather in an ice house. The men practice strength games with one another to ready themselves for the strength and skills needed for hunting and survival. Girls play a bobbin game and everyone laughs and has fun before an Eskimo drum dance concludes this pleasant day.

Suggested Use: Alaskan lifestyles; survival skills.

(A Myrtle Point Parent Committee film)

WHO DISCOVERED AMERICA? (F2328) I J S A, 14 minutes

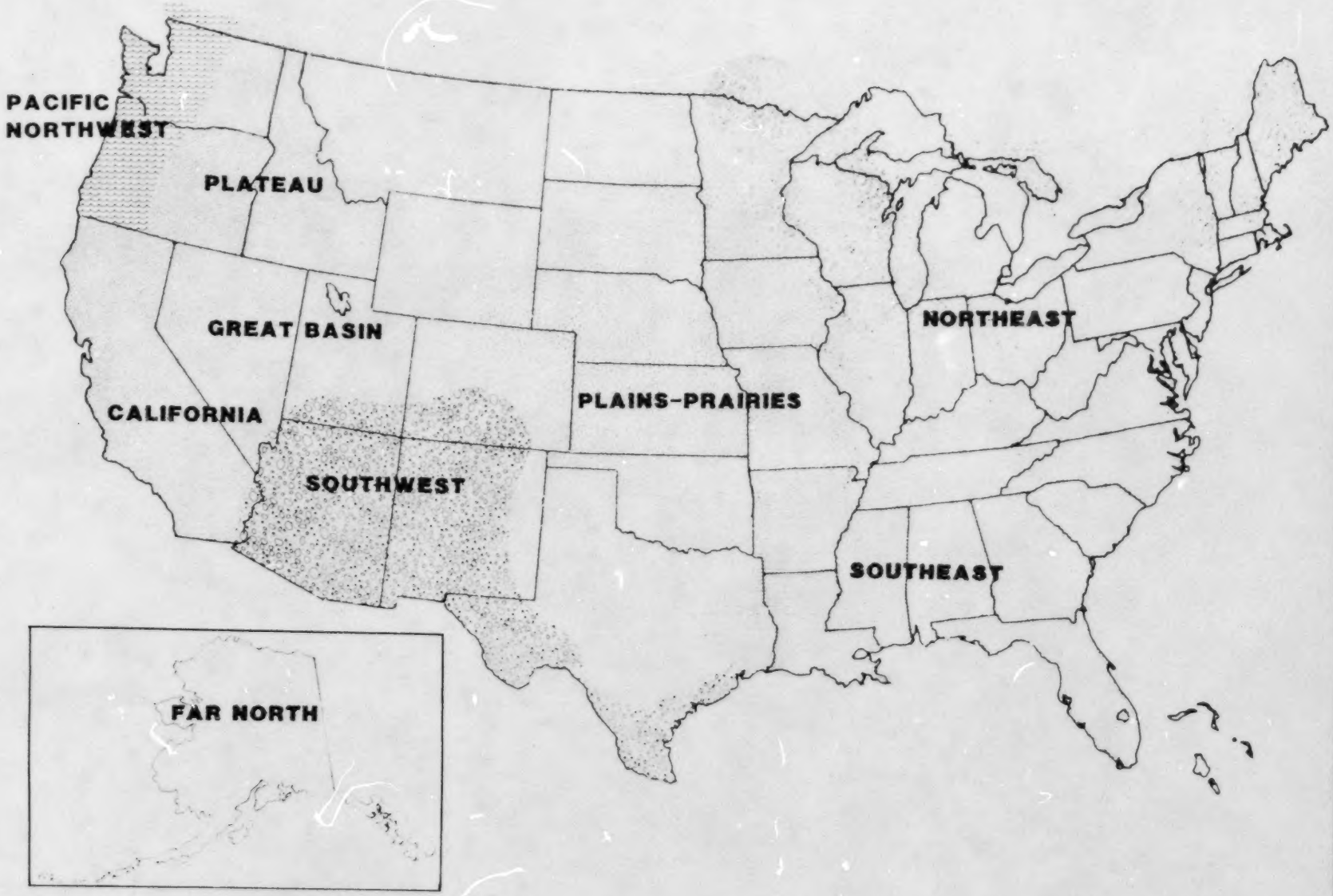
An attempt to show through archaeological evidence where Indian peoples came from. Evidence of Asian and African cultures predating Columbus in the Americas are shown. Archaeological evidence of the first domestication of corn is shown and of its extreme importance in the cultural development in the Americas. Sound archaeological evidence is used in this interesting, fact-filled film.

Suggested Use: Prehistory, archaeology and Indian history.

WOODLAND INDIANS OF EARLY AMERICA (F66) P. 11 minutes, black and white

An early 1958 attempt to reconstruct a Chippewa family turkey hunt, wild rice harvest, and other food gathering activities. The narrator continually talks down to the viewer, but most of the materials used are accurate representations.

Suggested Use: Old fashioned, but useful as an introductory film only.


PACIFIC NORTHWEST
PLATEAU
GREAT BASIN
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SOUTHWEST
PLAINS-PRAIRIES
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SOUTHEAST
FAR NORTH